


EDUCATIONAL

MUSIC COURSE

FIFTH READER



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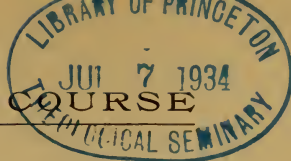
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✓
THE EDUCATIONAL MUSIC



COURSE

✓
FIFTH READER

BY

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— • • —
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PREFACE TO THE FIFTH READER.

THE Fifth Reader of the Educational Music Course is a continuation and elaboration of the study of "Three-part Song" begun in the preceding volume.

Chapter I, Part First, is primarily intended for unchanged voices, but the lowest part may also be sung by the Bass voices which are frequently found in this grade.

Chapter II, which presents the subject of Modulation, offers further insight into practical harmonic and contrapuntal progressions, and should spur teachers and pupils alike to keen study of this deeply interesting element. While we have here a few more or less advanced examples in modulation, it should be borne in mind that simple modulations have been frequently met with in the preceding Readers,—even in the First Reader, where modulations to the nearest related keys were plainly suggested by the melodic tendency of the single-voice Songs and Studies.

In Chapter I, Part Second, which introduces the Bass Staff, the simplicity of the Bass in the progressive Two-part Exercises cannot but be appreciated by teachers who are familiar with the difficulties inherent in this (to the pupil) innovation.

PREFACE TO THE FIFTH READER.

In Chapter II, Three-part Song is resumed, the Studies and Songs with a few exceptions being now presented upon three staves — the lower staff in the Bass or F Clef. As in the preceding chapter, the initial exercises are quite easy, yet progressive, and the pupil is almost imperceptibly led into the more difficult studies which follow in the different keys.

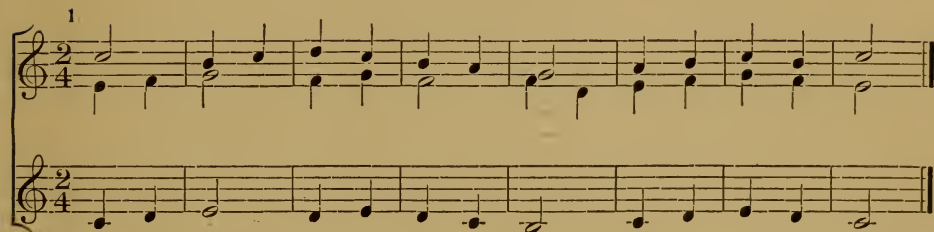
The authors desire to express their acknowledgments to Mr. F. W. Bancroft of Boston for translations and original lyrics.

FIFTH READER.

PART FIRST.—THREE-PART SONG.

CHAPTER I.

REVIEW, AND CONCLUSION OF KEYS.



4

Handwritten musical score for 'The Rose Tree'. The score is written on two staves in C major, 2/4 time. The first staff begins with a treble clef and a common time signature 'C'. The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The second staff begins with a treble clef and a common time signature 'C'. It contains rests and notes that provide harmonic support to the melody. The piece concludes with a double bar line.

5

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by quarter notes A4, B-flat4, and A4. The bottom staff begins with a treble clef and a common time signature (C). The accompaniment starts on a half note G3, followed by quarter notes A3, B-flat3, and A3. The music concludes with a double bar line on each staff.

6

Handwritten musical score for 'The Rose Tree'. The score is written on two staves in 2/4 time. The key signature has one flat (B-flat). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line and repeat dots.

7

Handwritten musical score for 'The Rose Tree' in 3/4 time. The score consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second staff begins with a bass clef and a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The score is written on aged, yellowed paper.

8



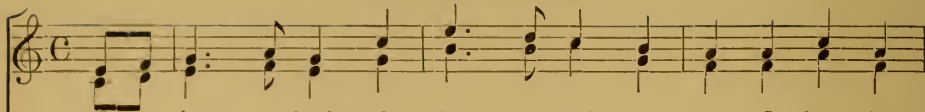
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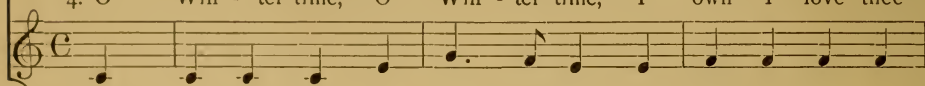
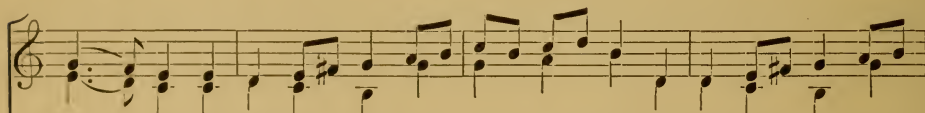
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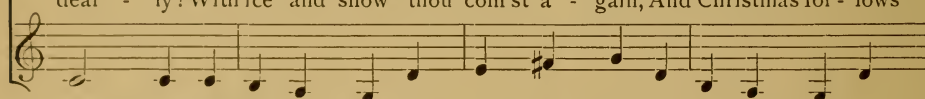

THE SEASONS.



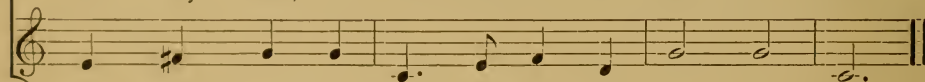
1. O joy - ous Spring, O joy - ous Spring, I own I love thee
 2. O Sum - mer time, O Sum - mer time, I own I love thee
 3. O Au - tumn days, O Au - tumn days, I own I love thee
 4. O Win - ter time, O Win - ter time, I own I love thee

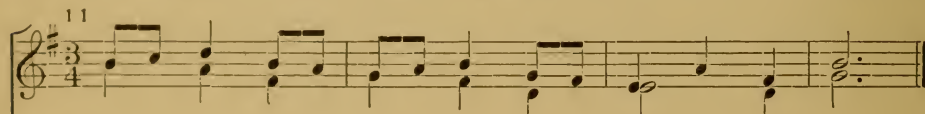
dear - ly! The brooklet breaks its i - cy chain, And fair young May has
 dear - ly! The gol - den grain waves to and fro, And scar - let pop - pies
 dear - ly! The trees in robes of flame are clad, The hun - ter's horn rings
 dear - ly! With ice and snow thou com'st a - gain, And Christmas fol - lows

come a - gain, O joy - ous Spring! O joy - ous Spring!
 through it glow, O Sum - mer time! O Sum - mer time!
 gay and glad, O Au - tumn days! O Au - tumn days!
 in thy train, O Win - ter time! O Win - ter time!



11




12

Exercise 12 is in 2/4 time and the key of D major (two sharps). The first staff contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes, including some beamed sixteenth notes. The exercise concludes with a double bar line.

13

Exercise 13 is in 9/8 time and the key of D major (two sharps). The first staff contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes, including some beamed sixteenth notes. The exercise concludes with a double bar line.

14

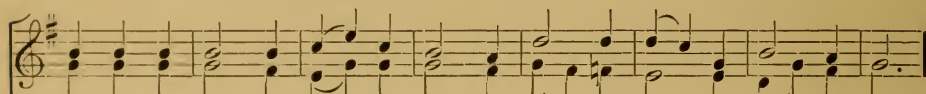
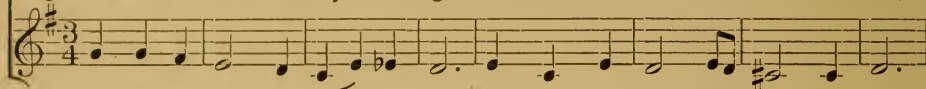
Exercise 14 is in 3/4 time and the key of D major (two sharps). The first staff contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The second staff contains a bass line with eighth and sixteenth notes, including some beamed sixteenth notes. The exercise concludes with a double bar line.

PEACEFULLY SLEEP!

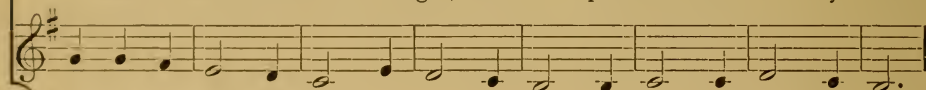
H. A. DONALD.

Moderato.

1. Calm-ly the day now sinks to rest, Twi-light now spreads its dusk - y pall:
2. See now the glow-ing stars ap-pear Like friend-ly watch - ers in the skies.
3. God watches o'er thee day and night, Ne'er can'st thou be with-out His care;—

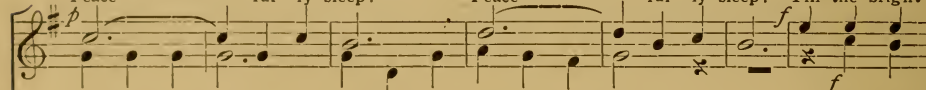


Each bird has found its qui - et nest, And bless - ed si - lence reigns o'er all.
 Sweet be thy slum-bers, have no fear, And close in sleep thy wea - ry eyes.
 He sees in dark-ness as in light, He will pro-ject thee ev - ery-where.

*Much slower.*

Peace - - - ful - ly sleep!

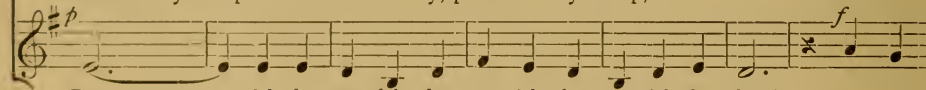
Peace - - - ful - ly sleep! Till the bright



Peaceful - ly sleep!

Peaceful - ly, peaceful - ly sleep,

Till the



Peace - - - ful - ly, peace-ful - ly, peace-ful - ly, peace-ful - ly sleep!

Till the bright



morn-ing, Till the morn-ing, Peaceful - ly sleep!

Peaceful - ly sleep!



peace - ful - ly, peace-ful - ly, peace-ful - ly sleep!

15 16

Exercise 15 is in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Exercise 16 is in 3/4 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

17 18

Exercise 17 is in 3/4 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Exercise 18 is in 3/4 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

19

Exercise 19 is in 3/4 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

20

Exercise 20 is in 4/4 time with a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

21

Exercise 21 consists of four measures. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains eighth notes and quarter notes. The second staff is in bass clef with the same key signature and time signature, containing quarter notes and eighth notes. Both staves end with a double bar line.

Exercise 21 continues with measures 5-8. The first staff is in treble clef with a key signature of two sharps and a 3/4 time signature, containing eighth notes and quarter notes. The second staff is in bass clef with the same key signature and time signature, containing quarter notes and eighth notes. Both staves end with a double bar line.

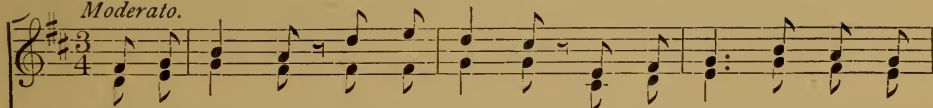
22

Exercise 22 consists of eight measures. The first staff is in treble clef with a key signature of two sharps and a 3/4 time signature, containing eighth notes and quarter notes. The second staff is in bass clef with the same key signature and time signature, containing quarter notes and eighth notes. Both staves end with a double bar line.

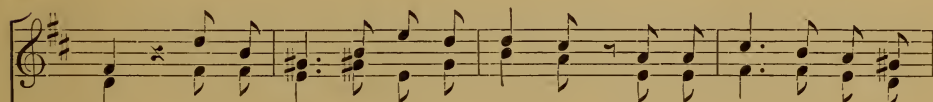
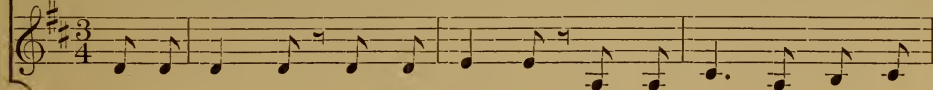
23

Exercise 23 consists of eight measures. The first staff is in treble clef with a key signature of two sharps and a 4/4 time signature, containing eighth notes and quarter notes. The second staff is in bass clef with the same key signature and time signature, containing quarter notes and eighth notes. Both staves end with a double bar line.

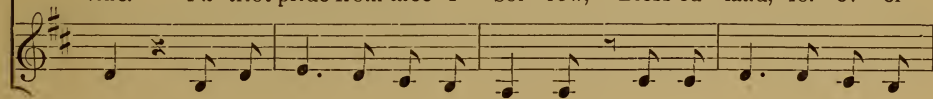
MY COUNTRY.

Moderato.

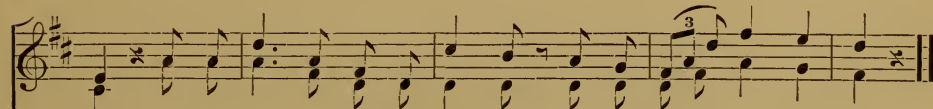
1. Thrones may tot - ter, king-doms per - ish, Here I pledge thee heart and
 2. Mine in glad - ness, and in sor - row, Freedom's dow - er, gift di -



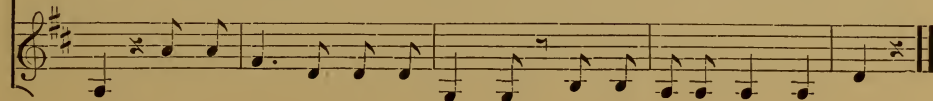
hand! All I have and all I cher - ish Shall be thine, dear na - tive
 vine. Pa - triot pride from thee I bor - row, — Bless - ed land, for - ev - er



land. Bless - ed home, I would de - serve thee, Price - less boon of lib - er -
 mine! Thrones may tot - ter, king - doms per - ish, Here I pledge thee heart and



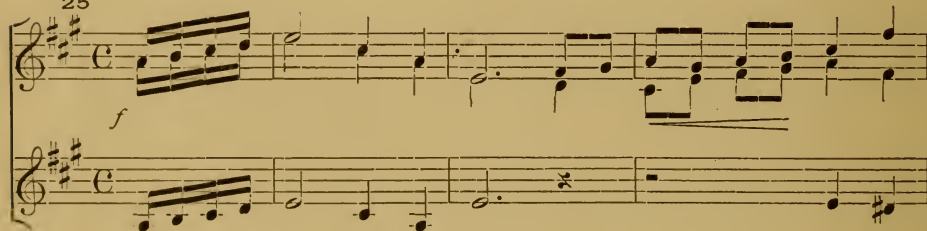
ty; I would hon - or, ev - er serve thee, And if need be die for thee.
 hand! All I have and all I cher - ish Shall be thine, dear na - tive land.



24



25



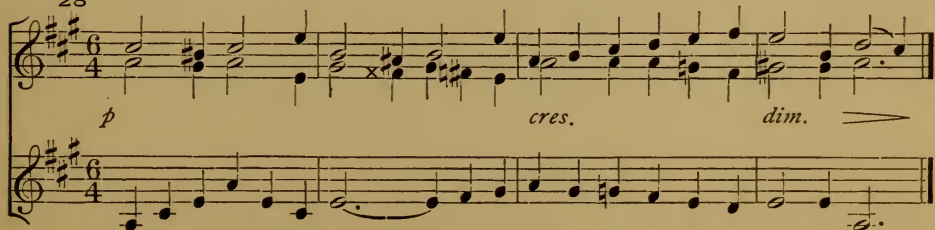
26

Marcato.

27



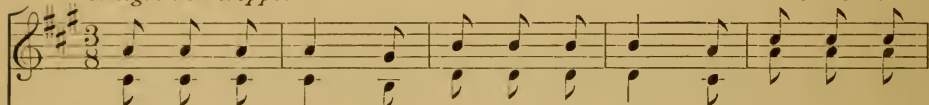
28



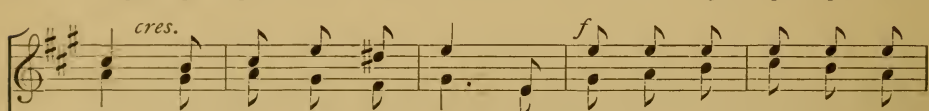
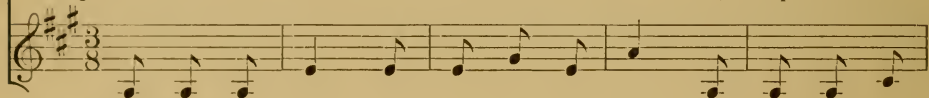


A SONG OF LIFE.

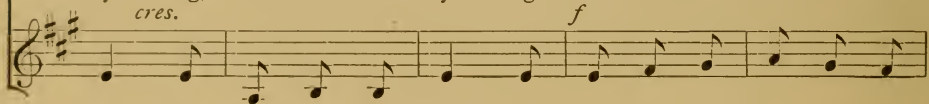
CARL GLÄSER.

Allegro non troppo.

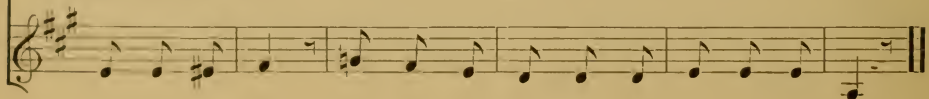
1. Meet - ing and part - ing, sad tear - drops start - ing, Hours full of
 2. Look up to heav - en! Help will be giv - en: Let Faith at -
 3. Let thine en - deav - or be faith - ful ev - er, Hope nev - er



sor - row, joy on the mor - row, Rich - es and pov - er - ty
 tend thee, guide and be - friend thee. Strong be thy heart when the
 dy - ing, — on Heaven re - ly - ing. Strive for the best, and the



days dark and bright, — These are life's changes, like morn - ing and night.
 tri - al draws near, So shalt thou win and have noth - ing to fear.
 best shall be thine: God will re - ward thee with fa - vor di - vine.



30



31



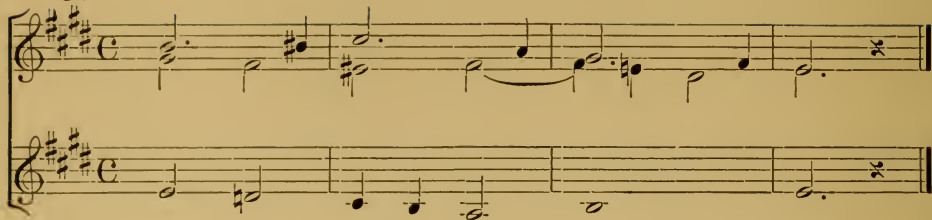
32



33



34



35



36



FIFTH READER.
CRADLE SONG.

15

CURSCHMANN.

Con anima.

1. Sleep well dear child! Sleep well, dear child! The dai-sies
 2. Sleep well dear child! Sleep well, dear child! Each bird-ling
 3. Sleep well dear child! Sleep well, dear child! The stars are
 4. Sleep well dear child! Sleep well, dear child! An an-gel

bow their drow-sy heads As sleep its man-tle o'er them
 seeks its qui-et nest, For night has come with sleep and
 shin-ing bright and clear, And now the heaven-ly hosts ap-
 comes from out the throng To sing for thee a cra-dle

spreads. Now close thine eyes, thou dar-ling
 rest. Now close thine eyes, thou dar-ling
 pear. Now close thine eyes, thou dar-ling
 song. Now close thine eyes, thou dar-ling

child, In slum-ber mild, In slum-ber mild.

37

Exercise 37, measures 1-4. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The upper staff begins with a piano (*p*) dynamic and a crescendo hairpin. The lower staff features a similar melodic line. Both staves conclude with a decrescendo hairpin.

mf

Exercise 37, measures 5-8. The music continues in 3/4 time with three sharps. The upper staff includes a decrescendo hairpin. The lower staff contains a melodic line with some notes marked with an 'x'.

38

Exercise 38, measures 1-4. The music is in common time (C) with three sharps. The upper staff features triplets (marked with a '3' and a slur) and a decrescendo hairpin. The lower staff also includes triplets and a decrescendo hairpin.

39

Exercise 39, measures 1-4. The music is in common time (C) with three sharps. The upper staff includes notes marked with an 'x' and a decrescendo hairpin. The lower staff also features notes marked with an 'x' and a decrescendo hairpin.

THE EVENING STAR.

Andante.

1. With light se-re-ne and ten - der The even-ing star doth
 2. The cares of day have van - ished Be-neath its kind - ly
 3. Of love and hope thou'rt speak - ing, Of bless-ed lands a -

shine; It tells of worlds of splen - dor, And heav'n-ly love di-vine.
 rays, And earth-ly thoughts are ban - ished As on its light I gaze.
 far.— The home that I am seek - ing, Thou ra-diant evening star!

40

41

Exercise 41 consists of two staves in 3/4 time, key of D major. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note chord of D4 and F#4. The second measure has a half note D4 and a quarter note F#4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note B4 and a quarter note C#5. The second staff begins with a treble clef and a key signature of two sharps. It contains four measures of music. The first measure has a whole note chord of D4 and F#4. The second measure has a half note D4 and a quarter note F#4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note B4 and a quarter note C#5.

Exercise 41 continues with two staves in 3/4 time, key of D major. The first staff begins with a treble clef and a key signature of two sharps. It contains four measures of music. The first measure has a whole note chord of D4 and F#4. The second measure has a half note D4 and a quarter note F#4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note B4 and a quarter note C#5. The second staff begins with a treble clef and a key signature of two sharps. It contains four measures of music. The first measure has a whole note chord of D4 and F#4. The second measure has a half note D4 and a quarter note F#4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note B4 and a quarter note C#5.

42

Exercise 42 consists of two staves in common time (C), key of D major. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note chord of D4 and F#4. The second measure has a half note D4 and a quarter note F#4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note B4 and a quarter note C#5. The second staff begins with a treble clef and a key signature of two sharps. It contains four measures of music. The first measure has a whole note chord of D4 and F#4. The second measure has a half note D4 and a quarter note F#4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note B4 and a quarter note C#5.

43

Exercise 43 consists of two staves in 2/4 time, key of D major. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains four measures of music. The first measure has a whole note chord of D4 and F#4. The second measure has a half note D4 and a quarter note F#4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note B4 and a quarter note C#5. The second staff begins with a treble clef and a key signature of two sharps. It contains four measures of music. The first measure has a whole note chord of D4 and F#4. The second measure has a half note D4 and a quarter note F#4. The third measure has a half note G4 and a quarter note A4. The fourth measure has a half note B4 and a quarter note C#5.

44

Exercise 44 consists of two systems of two staves each. The first system has a treble staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains three triplet eighth notes, each marked with a '3' and a slur. The bass staff has a key signature of three sharps and a common time signature, with a whole rest followed by three triplet eighth notes, each marked with a '3' and a slur. The second system has a treble staff with a key signature of three sharps and a common time signature, containing three triplet eighth notes, each marked with a '3' and a slur, and a whole rest. The bass staff has a key signature of three sharps and a common time signature, with a whole rest followed by three triplet eighth notes, each marked with a '3' and a slur.

45

Exercise 45 consists of two systems of two staves each. The first system has a treble staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It contains a whole note, a quarter note, a half note, and a whole note, with a '3' above the first whole note. The bass staff has a key signature of three sharps and a common time signature, with a whole note, a quarter note, a half note, and a whole note, with a '3' above the first whole note. The second system has a treble staff with a key signature of three sharps and a common time signature, containing a whole note, a quarter note, a half note, and a whole note, with a '3' above the first whole note. The bass staff has a key signature of three sharps and a common time signature, with a whole note, a quarter note, a half note, and a whole note, with a '3' above the first whole note.

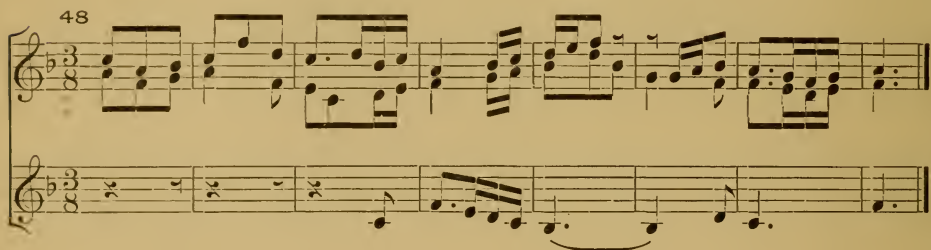
46

Exercise 46 consists of two systems of two staves each. The first system has a treble staff with a key signature of one flat (Bb) and a 3/4 time signature. It contains a whole note, a quarter note, a half note, and a whole note, with a '3' above the first whole note. The bass staff has a key signature of one flat and a 3/4 time signature, with a whole note, a quarter note, a half note, and a whole note, with a '3' above the first whole note. The second system has a treble staff with a key signature of one flat and a 3/4 time signature, containing a whole note, a quarter note, a half note, and a whole note, with a '3' above the first whole note. The bass staff has a key signature of one flat and a 3/4 time signature, with a whole note, a quarter note, a half note, and a whole note, with a '3' above the first whole note.

47



48



49



50



51

Exercise 51 consists of four measures in 3/4 time, key of B-flat major. The first staff features a melody with eighth-note patterns and a final quarter-note G. The second staff provides a harmonic accompaniment with chords and single notes.

Measures 5-8 of exercise 51. The melody continues with eighth-note patterns and a final quarter-note G. The accompaniment consists of chords and single notes.

52

Exercise 52 consists of four measures in 3/4 time, key of B-flat major. The first staff features a melody with eighth-note patterns and a final quarter-note G. The second staff provides a harmonic accompaniment with chords and single notes.

53

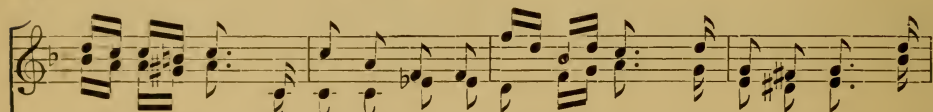
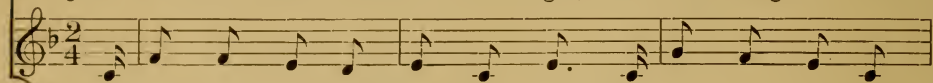
Exercise 53 consists of four measures in 3/4 time, key of B-flat major. The first staff features a melody with eighth-note patterns and a final quarter-note G. The second staff provides a harmonic accompaniment with chords and single notes.

CRADLE SONG.

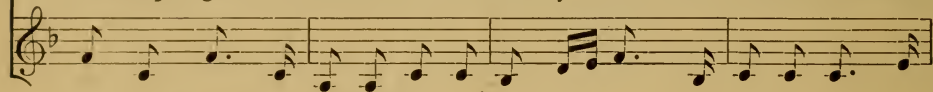
A. VOELCKERLING,

Dolce.

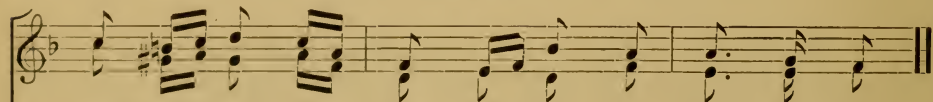
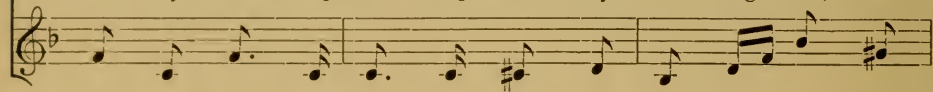
1. In sweet - est dreams my dar - ling lies, Fast closed in sleep thy
 2. A hush like death fills all the house, Not e - ven stirs the
 3. No ill shall come or foes af - fright, Thou'rt safe throughout the



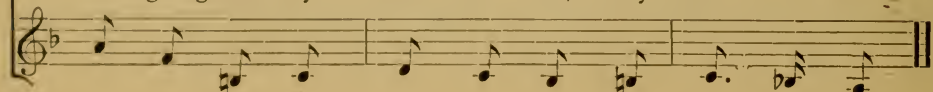
clear blue eyes; An an - gel hov - ers o'er thy bed, Her snow - y wings in
 bus - y mouse; The clock a - lone in sol - emn tone Says: "Time goes on, yes,
 live-long night, For thou art in God's ho - ly care, His love surrounds thee



love out - spread. Safe watch she keeps all through the night, To
 time goes on!" The play - things all are put a - way, They
 ev - 'ry - where. Sleep well, sleep well, my dar - ling child, An



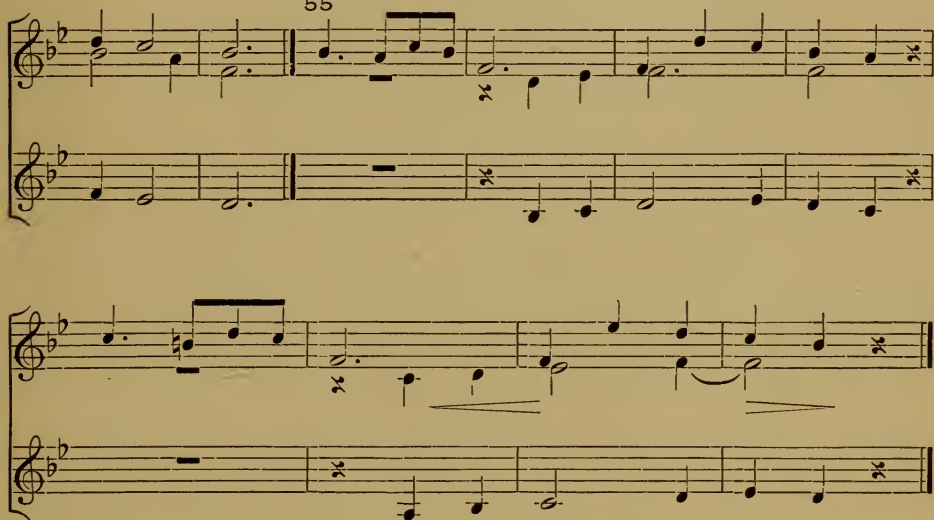
guard thy rest till morn - ing light, till morn - ing light.
 too can rest till dawn of day, till dawn of day.
 an - gel guards thy slum - ber mild, thy slum - ber mild.



54



55



56



57

58

JOY-BELLS.

G. A. VEAZIE.

Andante con moto.

1. Ring bells! Ring bells! Ring bells!
2. Ring bells! Ring bells! Ring bells!

Loud tri-umphant gladness;
Light the way be-fore us;

1. Ring out a-gain in loud tri-umphant glad-ness,
2. Bright are the hopes that light the way be-fore us,

Ring bells! Ring bells! Ring bells!
Ring bells! Ring bells! Ring bells!

Banish thoughts of sad-ness,
Ring a mer-ry cho-rus,

'Tis a time of pur-est joy; Swing bells and ban-ish gloom-y thoughts of sad-ness,
Friends re-joice to meet a-gain; Join with the bells in mer-ry, mer-ry cho-rus,

Here is a bliss with - out al - loy.
Wake a - new the sweet re - frain.

Ring bells! . . . Ring bells! Ring bells!

Here is a bliss with - out al - loy. } 1. 2. Dear are the hours that
Wake a - new the sweet re - frain.

Days of sor - row now are o'er.

Wait on hap - py greet - ing, Ring bells! Ring bells! Ring bells!

wait on hap - py greet - ing, Days of sor - row now are o'er. Ring out a glad ex -

Ring bells! We shall part no more.
dim. rall. pp

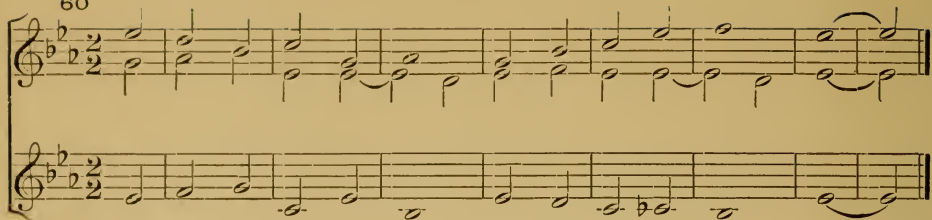
Ring bells! Ring bells! Ring!

ult - ant chime We shall part no more.

59 *f Marcato, moderato.*

f

60



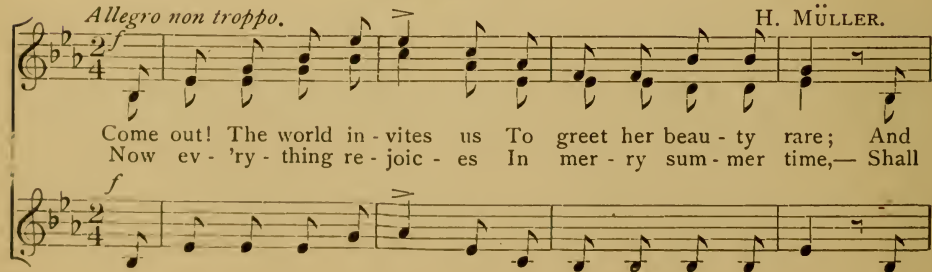
61



SUMMER JOY.

Allegro non troppo.

H. MÜLLER.



ev - 'ry thing de - lights us, For all is won-drous fair. The
we not join our voi - ces To hail her glo - rious prime! Our

sweet - est flow'rs are bloom - ing, The sum - mer air per - fum - ing. O
praise and thanks we ren - der For all thy gold - en splen - dor. O

world, so gay and bright, We greet thee with de - light! O world, so gay and

bright, We greet thee with de - light! light! O world! O world! we greet thee with delight!

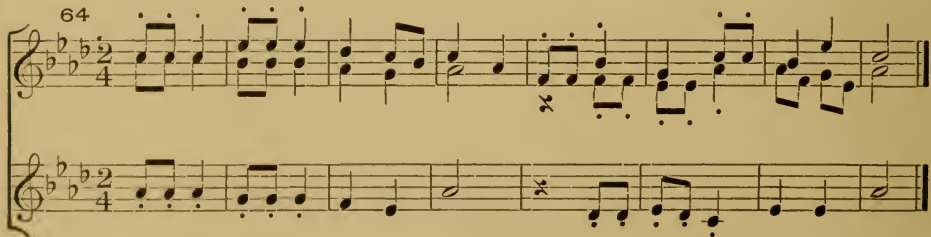
62



63



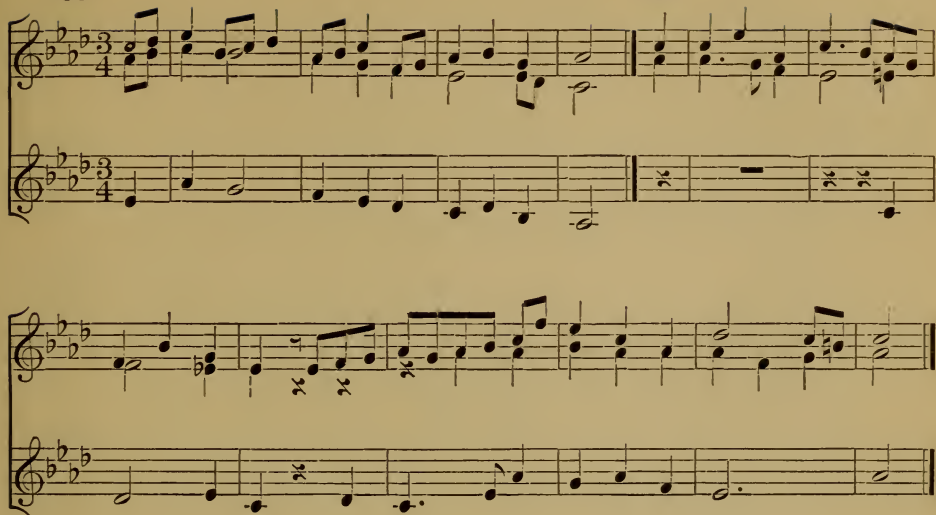
64



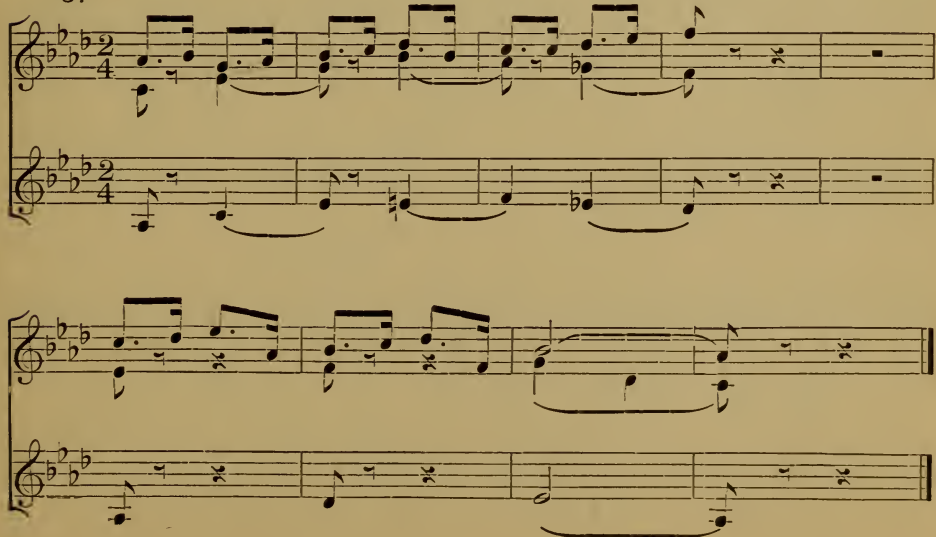
65



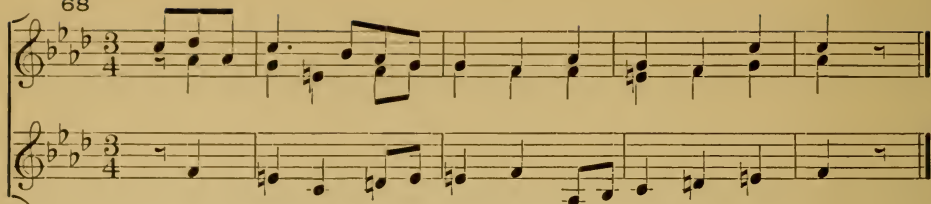
66



67

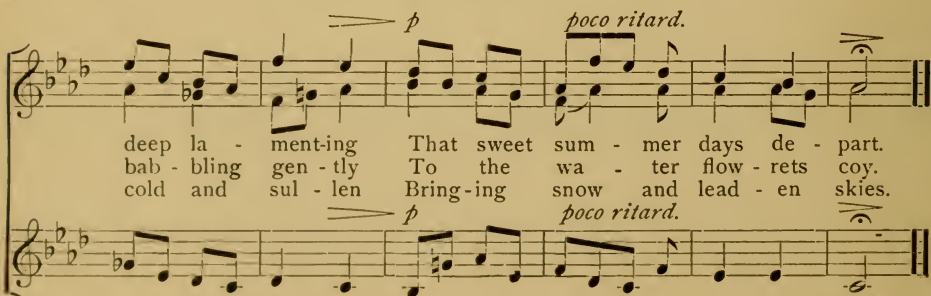


68



GENTLE MURMURS, SWEET COMPLAINING.

MONRO.—1690.

Andante.

69



70



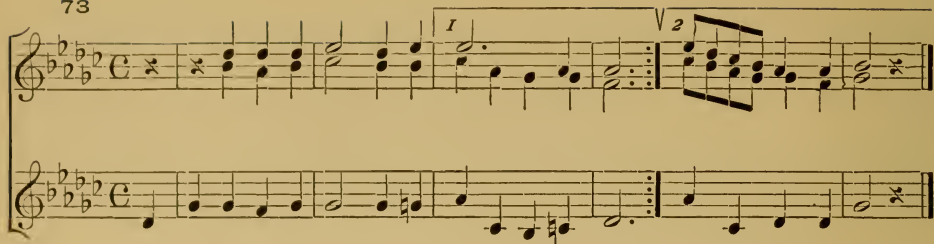
71



72



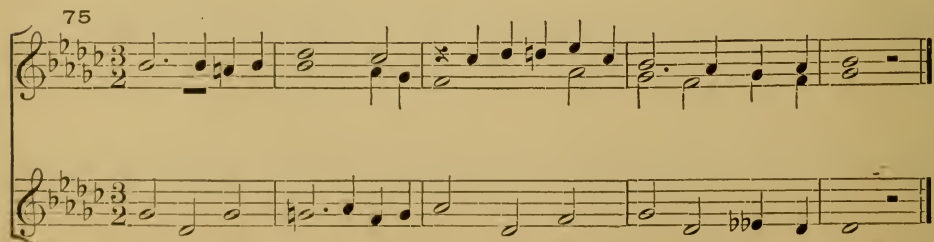
73



74



75



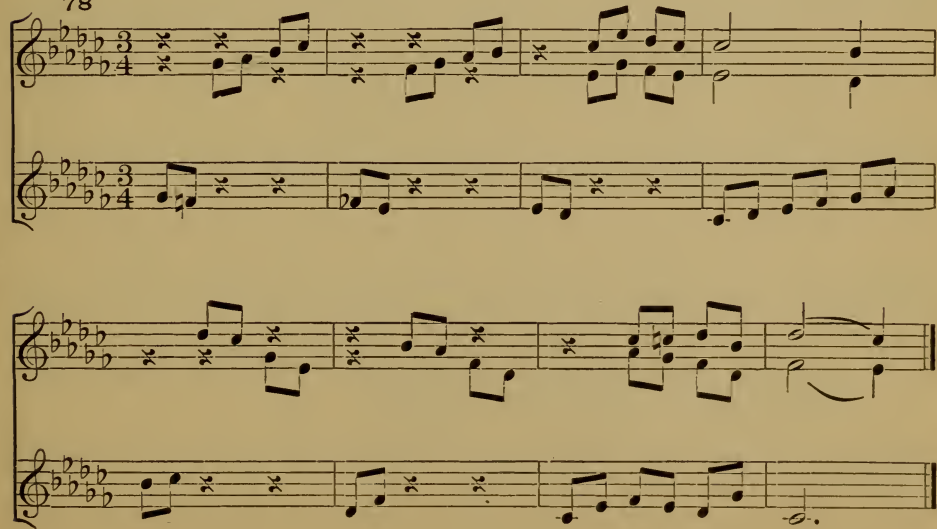
76



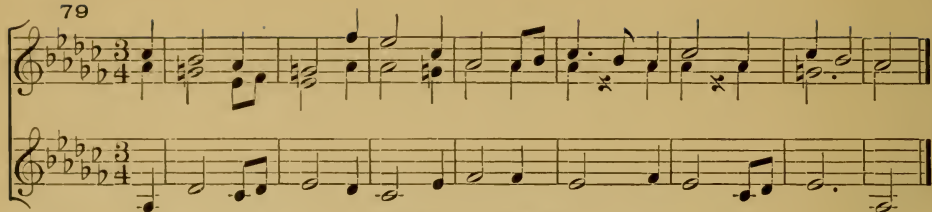
77



78



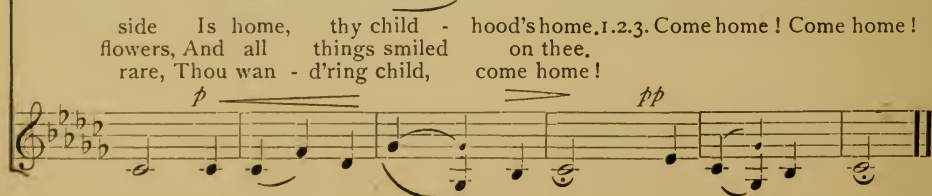
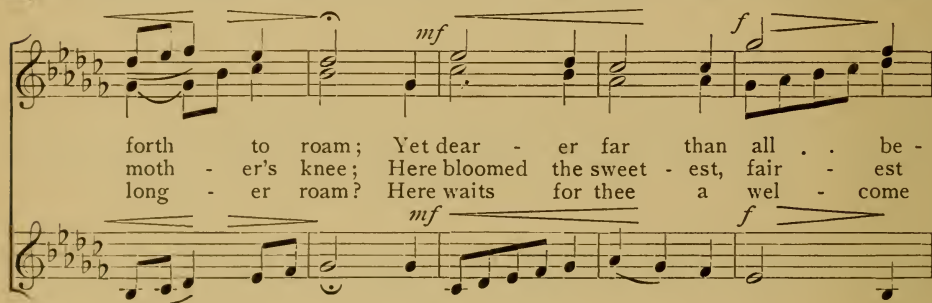
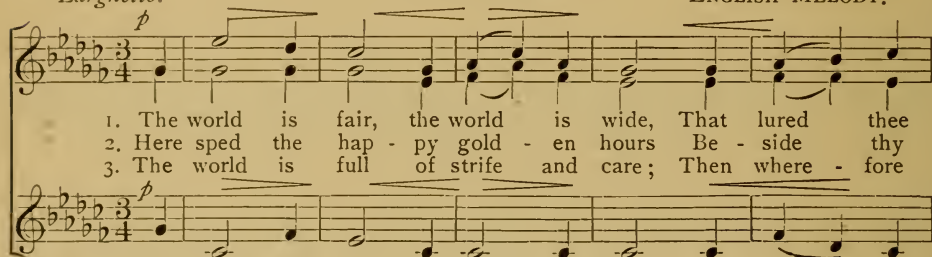
79



COME HOME.

Larghetto.

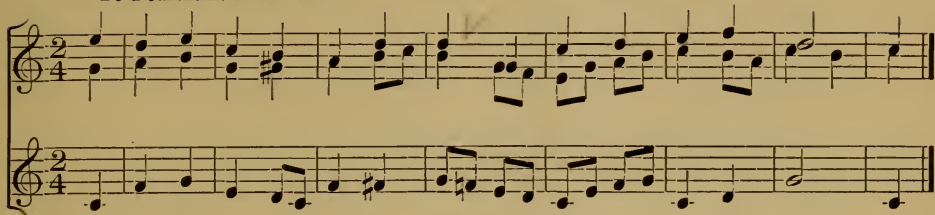
ENGLISH MELODY.



CHAPTER II.—MODULATION.

1

To Dominant and return.



2

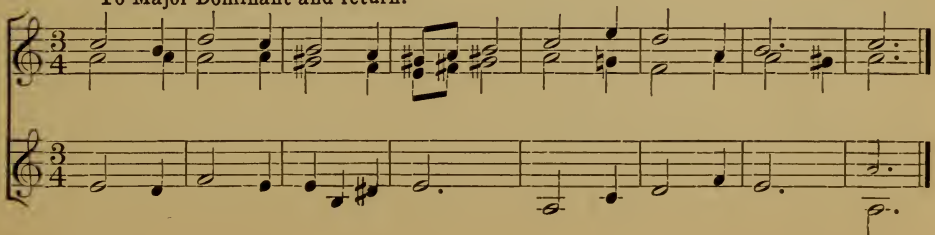


3



4

To Major Dominant and return.

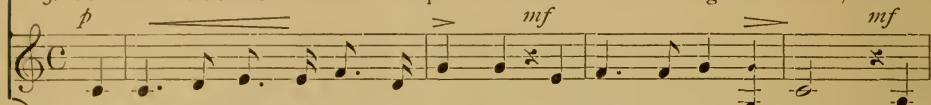


A SONG TO WISDOM.

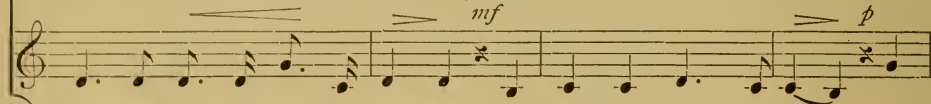
MOZART.

Moderato.

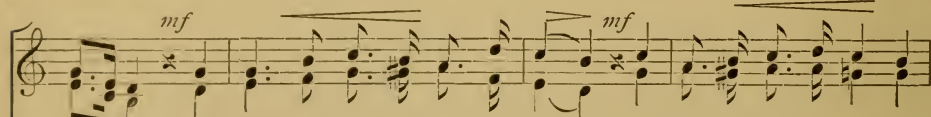
1. Be-hold the glo-rious sun ap-pear-ing With ev - er spreading ray: The
 2. Thy light in ev - 'ry eye is shin-ing, Thine im - age in each heart; O
 3. Soar forth on thine im-mor - tal pin - ions To loft-iest heights a - bove,— And



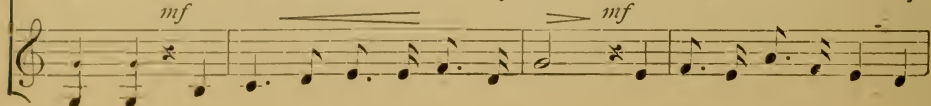
clouds of dark-ness now are clear-ing To wel-come wis-dom's day. O
 wis-dom, all the world re - fin - ing, Dwell here and ne'er de - part. We
 leave be-hind thee earth's do-min - ions, Thou soul of truth and love! Gone




heav'n - ly Peace, look down up - on us, And shed thy sa - cred bless-ing
 thank thee for thy springs of learn-ing, For zeal that in each breast is
 is the night of doubt and ter - ror, And fled for aye the reign of



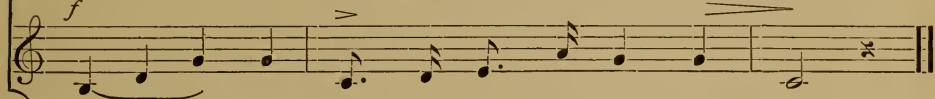
on us! Then will the earth be filled with love, And mortals raised to heav'n a-
 burning—Each gift, each grace un-to us giv'n, For joy of life, and hope of
 er - ror, O come and dwell in ev - 'ry soul That fain would seek a heav'nly



f *>*



bove, And mor - tals raised to heav'n a - bove.
 heav'n, For joy of life and hope of heav'n.
 goal! That fain would seek a heav'n - ly goal!



5

To Dominant and return.




6



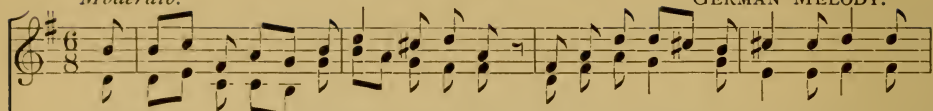

7



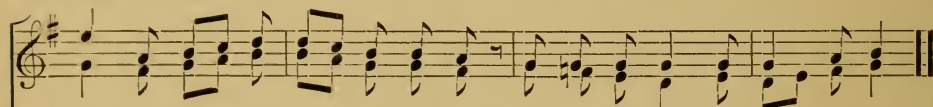
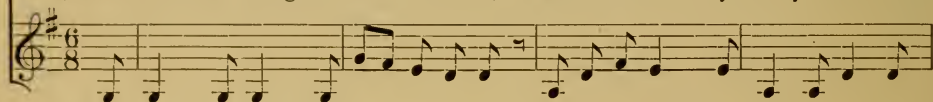

SPRING MAGIC.

Moderato.

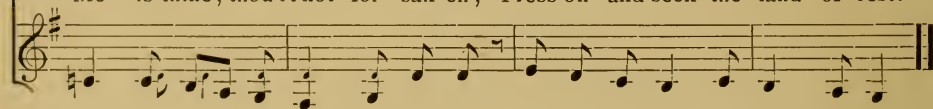
GERMAN MELODY.



1. The mer - ry brook its song is singing, Freed from the yoke of winter's chain, Their
 2. The deer flits thro' the for - est shadows, On the blue lake the swan doth float, The
 3. How dear the mag - ic legends old - en Borne onward by the breath of spring; She
 4. And since all things to life a - wak - en, Awake thou, too, my wea - ry breast! New



drow - sy slum - bers from them flinging, Sweet flow - ers bud and bloom a - gain.
 peace - ful flock now seeks the meadows, Swift - ly the fish - er speeds his boat.
 comes a - gain with prom - ise gold - en With hope and blessing on her wing.
 life is thine; thou'rt not for - sak - en; Press on and seek the land of rest!



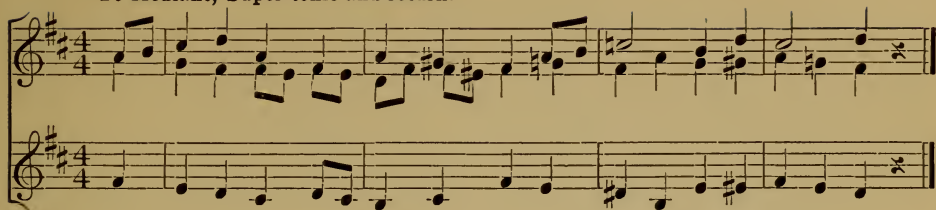
8

To Dominant and return.



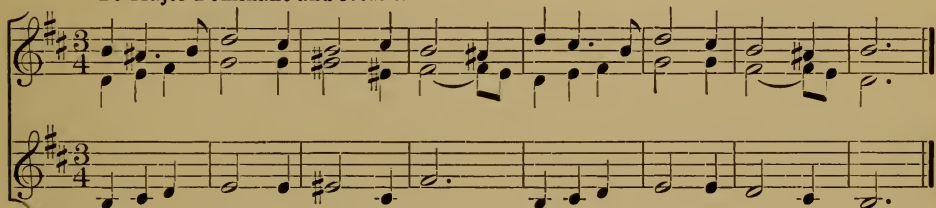
10

To Mediant, Super-tonic and return.



11

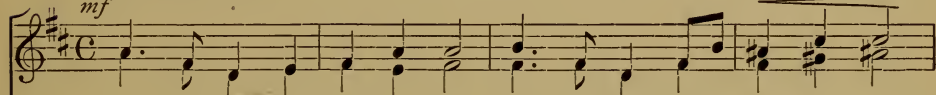
To Major Dominant and return.



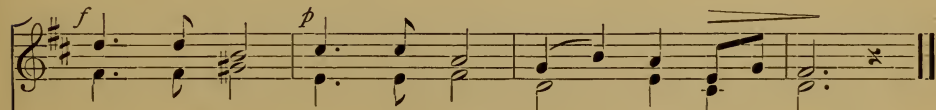
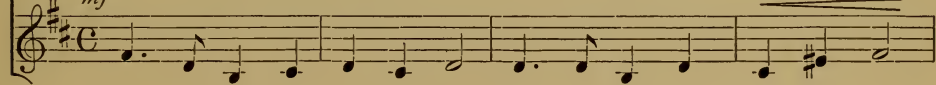
ONLY WAIT!

Allegro moderato.

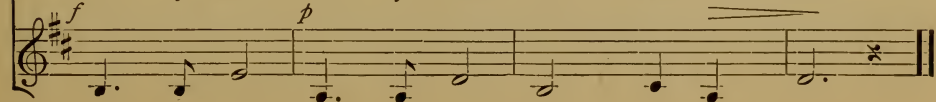
F. D. STURM.

mf

1. Snow doth cov - er hill and plain, Yet the spring will come a - gain,
 2. Black the sky that was so fair,—Yet the stars are shin - ing there,
 3. Though thy heart is sad to - day, Troub - le soon will pass a - way,
 4. Cares may come and ills be - fall, Yet God watch - es o - ver all,

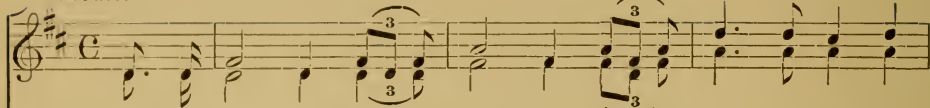
mf

On - ly wait! On - ly wait! All will be well!

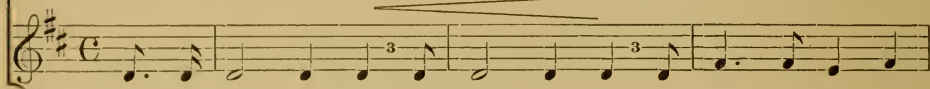


A HOME GREETING.

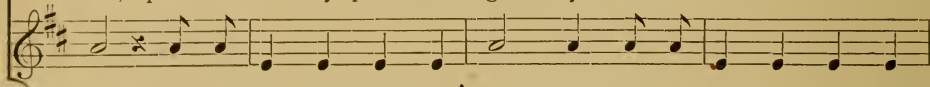
F. MÖHRING.

Vivace.

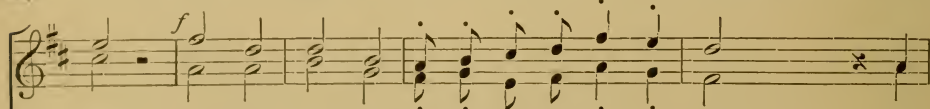
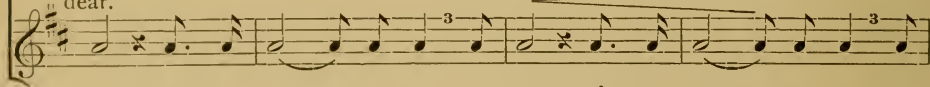
1. With what rap - ture I be - hold thee, Na - tive land, all lands a -
 2. I have wan - dered to each na - tion Gazed on coun - tries won - drous
 3. Let proud free - dom shout thy sto - ry To the na - tions far and



bove! All my pur - est thoughts en - fold thee With a chain of faith and
 fair,— But no spot in God's cre - a - tion Can with thee, my home, com -
 near, Spread a - broad thy pow'r and glo - ry, Na - tive land for - ev - er



love. 1.-3. Heart and soul and life are thine, Bless - ed land for - ev - er
 pare.
 dear.



mine, Glo - rious na - tion, bless - ed land for - ev - er mine, O



mine, yes, ev - er mine, O

glo - rious na - tion, bless - ed land for - ev - er mine.

This musical score is for a hymn. It consists of two staves in G major (one sharp). The melody is written on the upper staff, and the accompaniment is on the lower staff. The lyrics are written below the melody. The piece ends with a double bar line.

12 To Relative Minor, Dominant and return.

This exercise is in G major (one sharp). It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

13 To Mediant and return.

This exercise is in G major (one sharp). It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

14 To Sub-dominant and return.

This exercise is in G major (one sharp) and 3/4 time. It consists of two staves. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece ends with a double bar line.

15

To Relative Major and return.

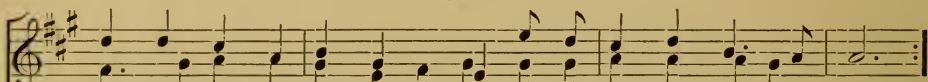
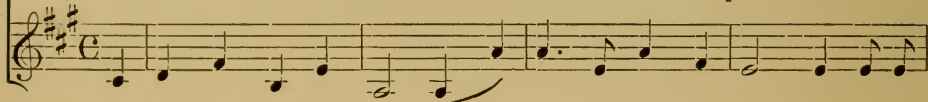


MAY SONG.

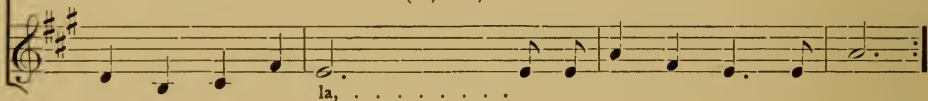
THOMAS MORLEY, 1595.

1st time f; 2nd time p.

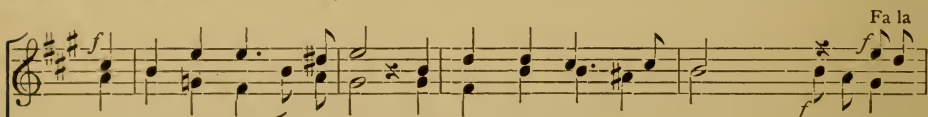
1. Now wel-come in the May-time! It is a joy-ous play-time: Fa la
2. Why should we mope in sad-ness When all things smile in glad-ness?
3. Now let us dance a meas-ure! Give rein to mirth and plea-sure.



la la la la la la (la) la, fa la la la la la.



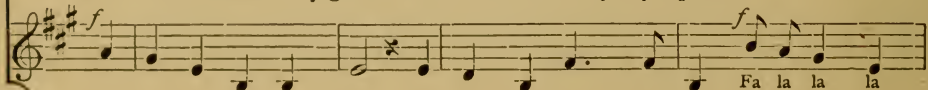
la,



Fa la

Come lads and lass - es gay And wel-come in the May!
 There's life in ev - 'ry-thing At dawn-ing of the spring.
 And on the dew - y green We'll crown our May-day queen.

Fa la la



Fa la la la

la la la, fa la la la la la la,

fa la la la, fa la la la la la, fa la la la la la la.

la, fa la la la la, fa la la la la,

16

To Dominant and return through Super-tonic.

17

To Relative Minor and return.

18

To Sub-dominant and return.

19

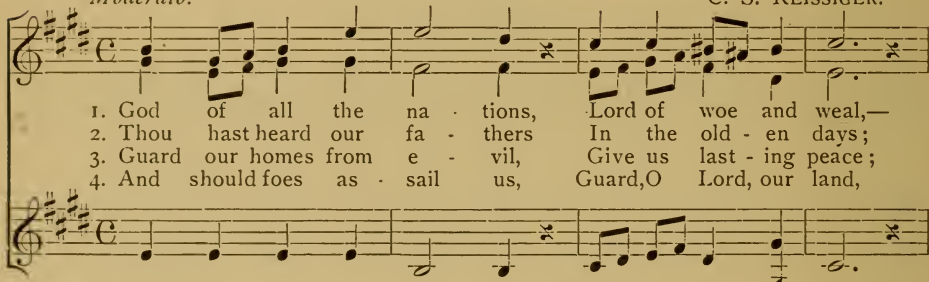
To Dominant of Relative Major.



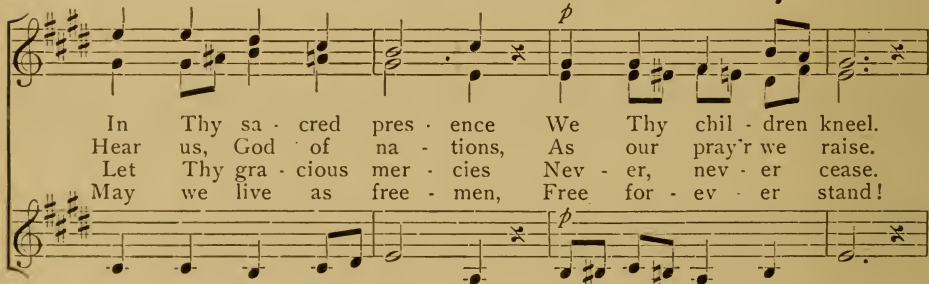
PRAYER FOR OUR COUNTRY.

Moderato.

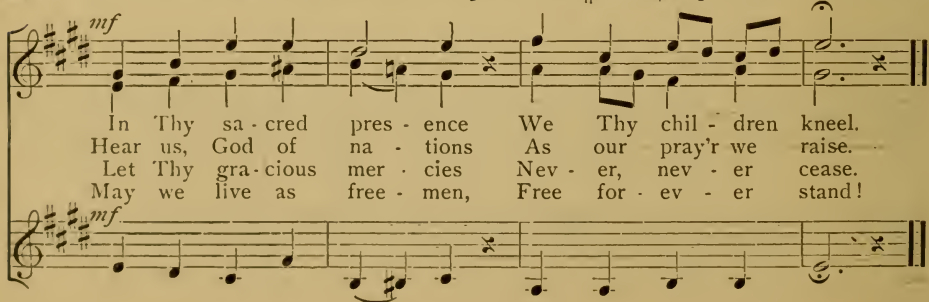
C. S. REISSIGER.



1. God of all the na - tions, Lord of woe and weal,—
 2. Thou hast heard our fa - thers In the old - en days;
 3. Guard our homes from e - vil, Give us last - ing peace;
 4. And should foes as - sail us, Guard, O Lord, our land,



In Thy sa - cred pres - ence We Thy chil - dren kneel.
 Hear us, God of na - tions, As our pray'r we raise.
 Let Thy gra - cious mer - cies Nev - er, nev - er cease.
 May we live as free - men, Free for - ev - er stand!

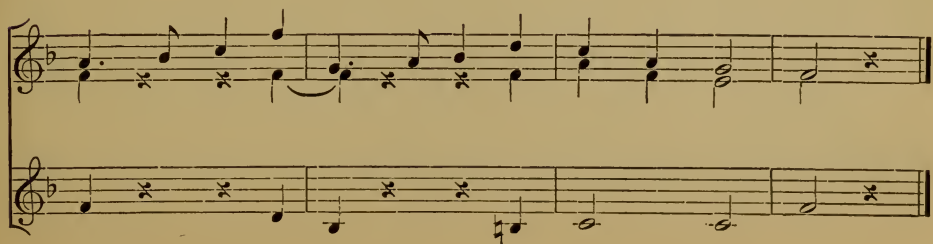


In Thy sa - cred pres - ence We Thy chil - dren kneel.
 Hear us, God of na - tions As our pray'r we raise.
 Let Thy gra - cious mer - cies Nev - er, nev - er cease.
 May we live as free - men, Free for - ev - er stand!

20



21



22

23

THE WOODLAND ROSE.

Andante sostenuto.

E. HERMES.

1. Be - side my path a rose - bud grew, Its blos - soms wet with morn - ing
 2. "Dear rose - bud, wilt thou go with me?" I said with long - ing ec - sta -
 3. The mod - est rose - bud made re - ply, "Pray choose some fair - er flow'r than
 4. And so I left the qui - et spot; But place and rose are ne'er for -

dew. One bud more love - ly than the rest, Peeped forth in fra - grant beau - ty
 sy; "I'll wear thee ev - er near my heart, And nev - er, nev - er from thee
 I. My home is dear - er far to me Than all earth's splendor e'er could
 got. When oth - er flow'rs up - on me smile With fragrance that would fain be -

p *rit.*

dressed; I saw and stayed my hurrying feet: No rose was ev - er half so
 part. How few be - hold thy beau - ty here: Be mine, be mine thou rose - bud
 be. Go leave me in my shad - y dell, 'Tis here a - lone I love to
 guile, I think of thee, sweet woodland rose; Why did'st thou wake my heart's re -

p *rit.*

p a tempo. *f* *p*

sweet, I-4. O rose - bud red! O rose - bud fair! Oh had I
 dear!"
 dwell."
 pose!

p a tempo. *f* *p*

sf *pp*

nev - er seen thee there! O rose - bud red! O

sf

O rose - bud red! O rose - bud

cres. *f* *pp*

rose - bud fair! O had I nev - er seen thee there!

cres. *f* *pp*

fair! O had I nev - er

24

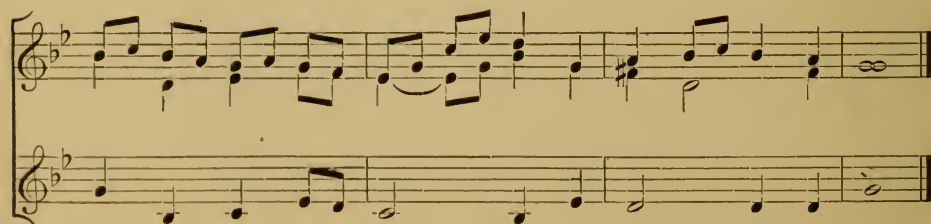


25



26

To Major Dominant and return.

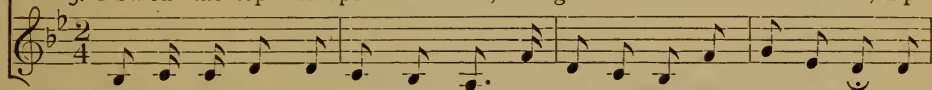


UP THE MOUNTAIN.

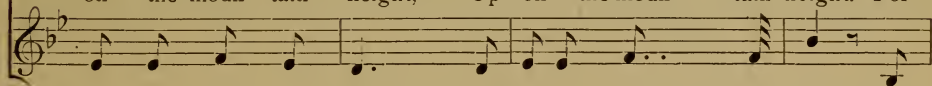
F. SCHUBERT.

Moderato.

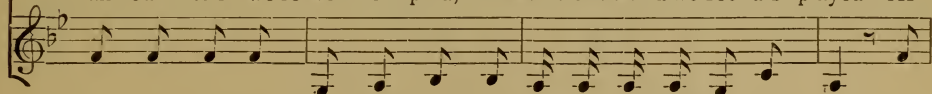
1. See how the mountain towers on high! It seems al-most to reach the sky; Let's
 2. Up, up we go with spir - its bold, Our feet can scarcely find a hold To
 3. Now on the top - most peak we stand, And gaze a - far o'er sea and land, Up-



climb its diz - zy height, Let's climb its diz - zy height! With
 climb the moun - tain height, To climb the moun - tain height. Yet
 on the moun - tain height, Up - on the moun - tain height. For



pur-pose high and cour-age strong, We press the rug-ged path a - long As
 on we take our toil-some way, We must not now for rest de - lay As
 all our toil we're well re - paid, A wondrous world we see dis - played As

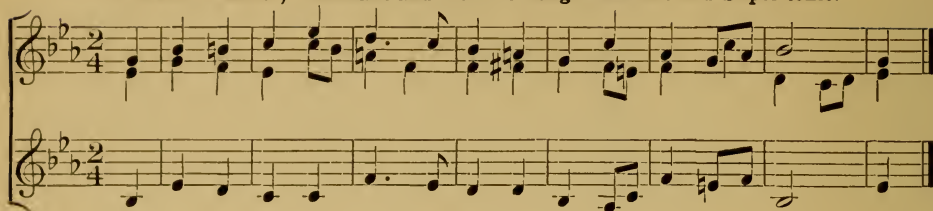


we climb up the height, As we climb up . . the height.
 we climb up the height, As we climb up . . the height.
 we stand on the height, As we stand on . . the height.



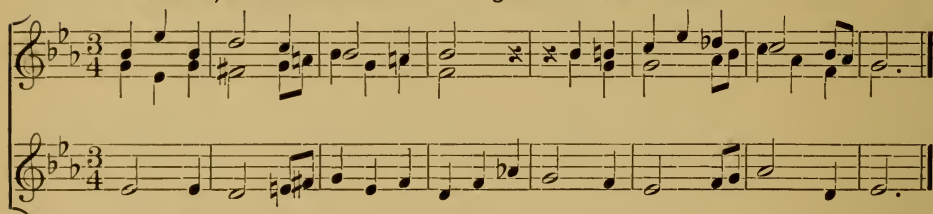
27

To Relative Minor, Dominant and return through Mediant and Super-tonic.



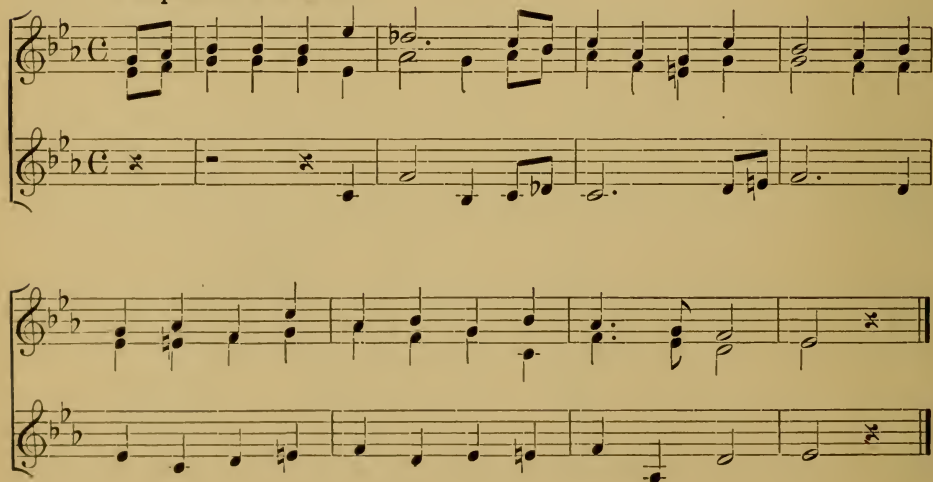
28

To Mediant, Dominant and return through Relative Minor and Sub-dominant.



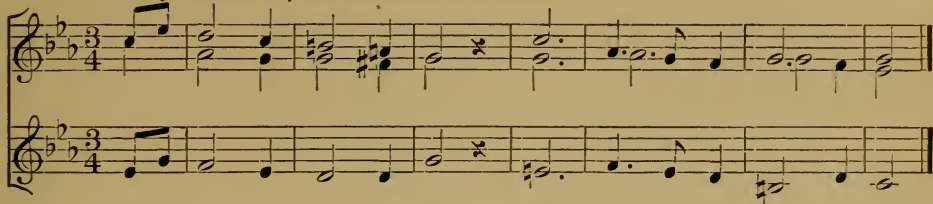
29

To Super-tonic and return.



30

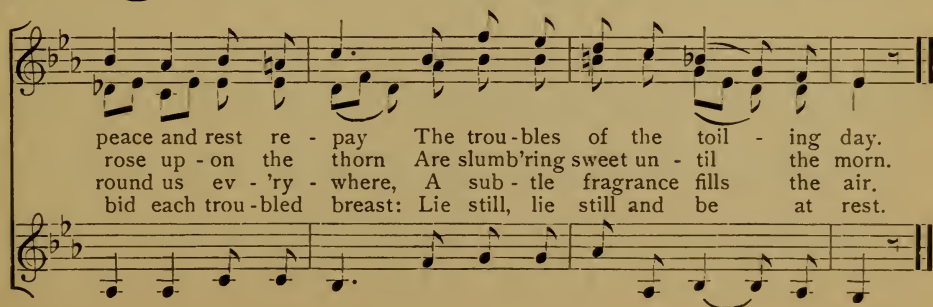
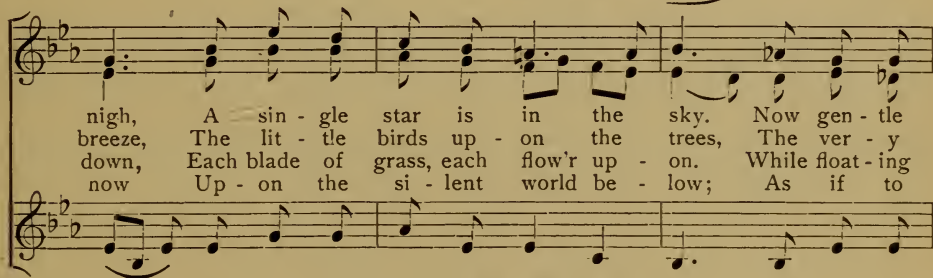
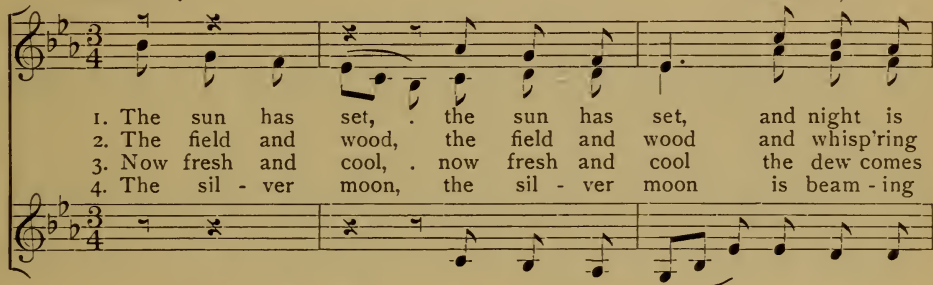
To Major Dominant, Sub-dominant and return.



EVENING.

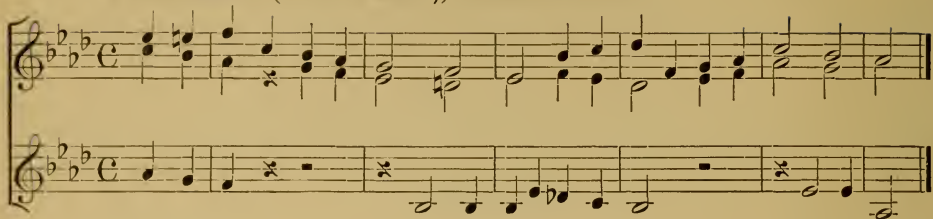
Moderato.

C. REINECKE, arr.



31

To Sub-median (Relative Minor,) Dominant and return.



32



33

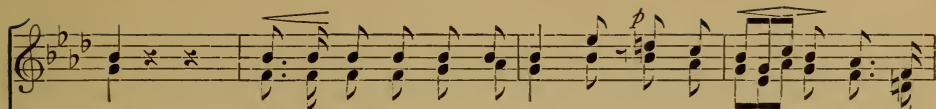


PRAISE THE LORD!

f ♩ = 96. *p* *cres.* **F. ABT.**

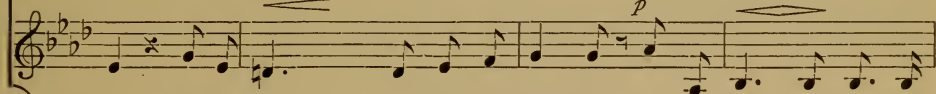
1. Praise the Lord! His love is end - less, He His own will ne'er for -
 2. Praise the Lord! His gra-cious bless-ing Decks the Spring with rar - est

f *p* *cres.*

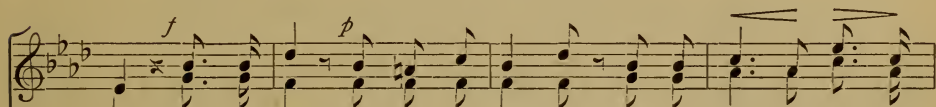


sake,
hue,

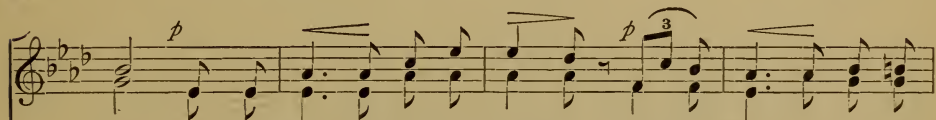
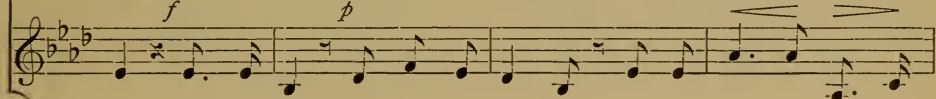
But the wea-ry, sad, and friendless, Will He to His bos-om
And His Fa-ther-hand ca-ress-ing, Fills the flow-'ret cup with



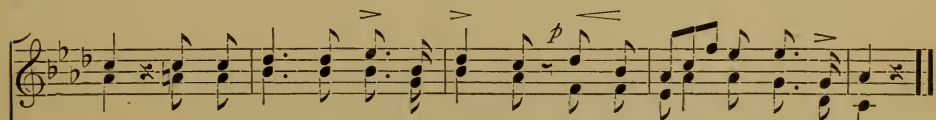
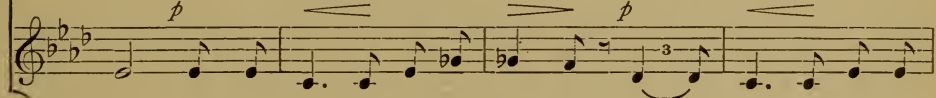
But the wea - - ry, sad, and friend-less,
And His Fa - - ther-hand ca-ress-ing,



take; Praise the Lord! His love is ten-der; Af-ter tempest's storm-y
dew; Praise the Lord! His aid re-new-eth All who from His guid-ance



might; Green-er glows the summer's splen-dor, Brighter shines the rainbow's
stray; And with peace His might en-du-eth Those who walk the nar-row



light; Greener glows the summer's splendor, Brighter shines the rainbow's light.
way, And with peace His might en-du-eth, Those who walk the nar-row way.



34

Exercise 34 is a short piece in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of two staves. The upper staff contains a melody of eighth and quarter notes, while the lower staff provides a simple bass line of quarter notes.

35

E. PROUT, arr.
To Flat Sub-mediant, Dominant, Minor Super-tonic, Major Super-tonic and return.

Exercise 35 is a short piece in 3/4 time with a key signature of two flats. It consists of two staves. The upper staff contains a melody of eighth and quarter notes, while the lower staff provides a simple bass line of quarter notes.

This block shows the continuation of exercise 35. The upper staff continues the melody with eighth and quarter notes, and the lower staff continues the bass line with quarter notes.

This block shows the final part of exercise 35. The upper staff continues the melody with eighth and quarter notes, and the lower staff continues the bass line with quarter notes.

PART SECOND.

CHAPTER I.

TWO-PART STUDIES.—BASS AND TREBLE STAFFS.

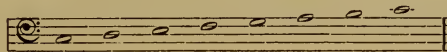
The Great Staff.

TREBLE STAFF.
G CLEF.

BASS STAFF.
F CLEF.

c d e f g a b c̣ ḍ ẹ f̣ g̣

F G A B c d e f g a b c̣

Key of C Major.

1

2

2/4

3 4

This block contains the first two exercises of the page. Exercise 3 (measures 1-4) is in 2/4 time, with a treble staff starting on G4 and a bass staff starting on G3. Exercise 4 (measures 5-8) is also in 2/4 time, with a treble staff starting on G4 and a bass staff starting on G3. Both exercises end with a double bar line.

5

This block contains exercise 5 (measures 9-16), which is in 2/4 time. The treble staff starts with a whole rest in measure 9, followed by a half note G4, and then a series of eighth notes. The bass staff starts on G3 and follows a similar rhythmic pattern. The exercise ends with a double bar line.

6

This block contains exercise 6 (measures 17-24), which is in common time (C). The treble staff starts with a whole rest in measure 17, followed by a half note G4, and then a series of eighth notes. The bass staff starts on G3 and follows a similar rhythmic pattern. The exercise ends with a double bar line.

7

Exercise 7 consists of three staves in 2/4 time. The first staff (treble clef) contains measures 1 through 8, ending with a double bar line and repeat dots. The second staff (treble clef) contains measures 1 through 8, starting with a whole rest in measure 1 and ending with a double bar line and repeat dots. The third staff (bass clef) contains measures 1 through 8, starting with a whole rest in measure 1 and ending with a double bar line and repeat dots.

8

Exercise 8 consists of three staves in 2/4 time. The first staff (treble clef) contains measures 1 through 8, ending with a double bar line and repeat dots. The second staff (treble clef) contains measures 1 through 8, starting with a whole rest in measure 1 and ending with a double bar line and repeat dots. The third staff (bass clef) contains measures 1 through 8, starting with a whole rest in measure 1 and ending with a double bar line and repeat dots.

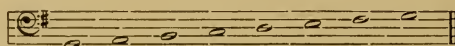
9

Exercise 9 consists of three staves in 4/4 time. The first staff (treble clef) contains measures 1 through 8, ending with a double bar line and repeat dots. The second staff (treble clef) contains measures 1 through 8, ending with a double bar line and repeat dots. The third staff (bass clef) contains measures 1 through 8, ending with a double bar line and repeat dots.

10 11

3/4

Key of G Major.



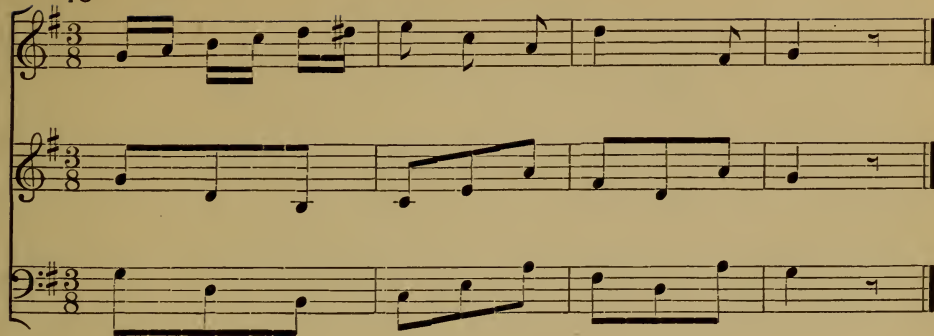
12 13

2/4

14 15

3/4

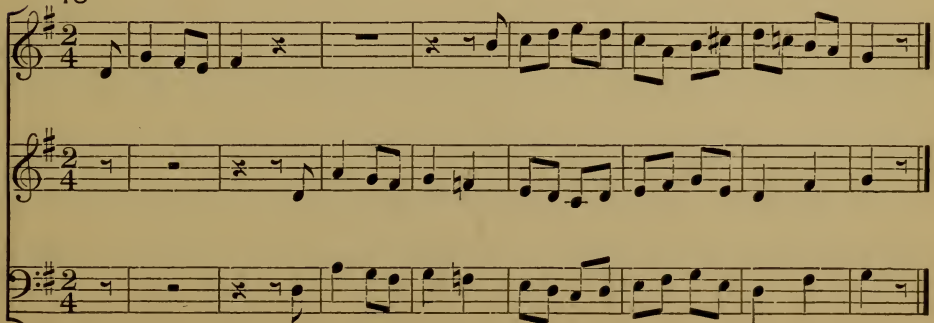
16

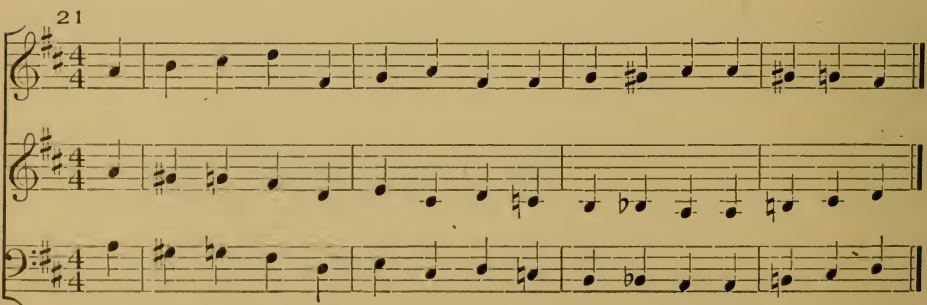
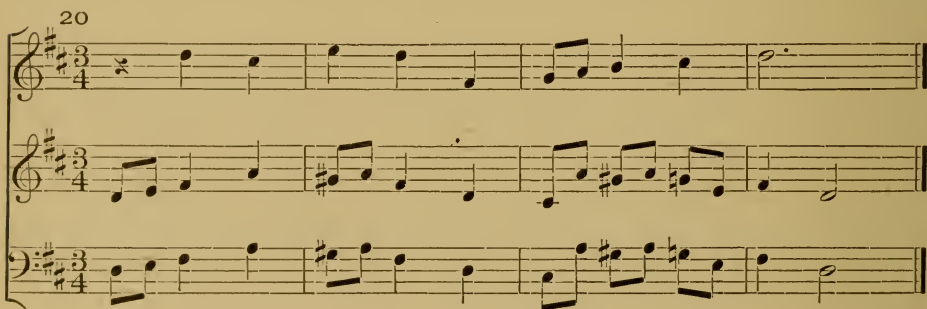
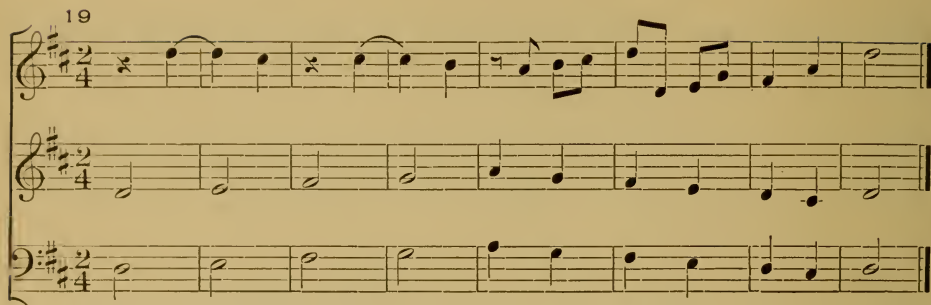
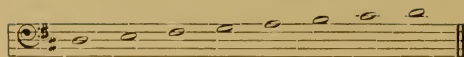


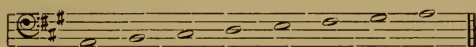
17



18



Key of D Major.

Key of A Major.

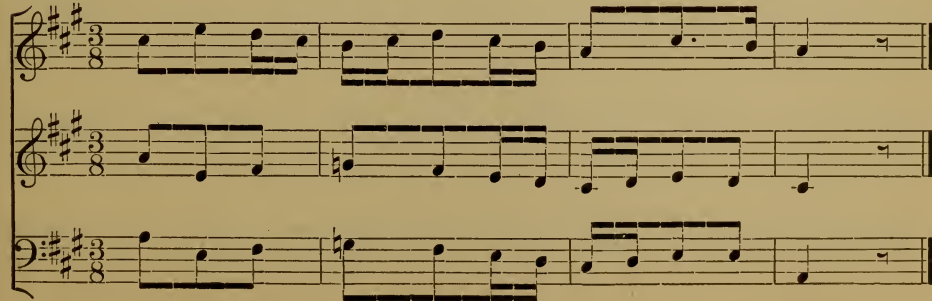
22



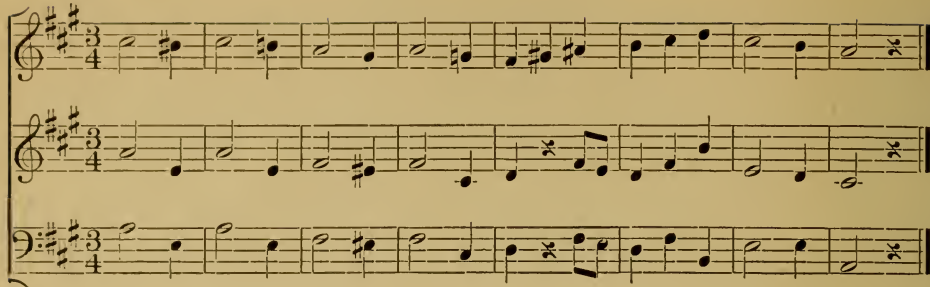
23



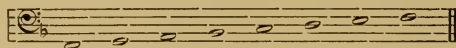
24



25



Key of F Major.



26



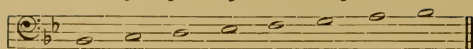
27



28



Key of B-flat Major.



29

A musical score for three voices (Soprano, Alto, and Bass) in G major and common time. The score is for measures 29 through 32. The Soprano part begins with a melodic line in measure 29, while the Alto and Bass parts enter in measure 30 with a simple harmonic accompaniment. The lyrics 'The Rose Tree' are written under the Soprano part, and 'The Rose Tree' is written under the Bass part. The score ends with a double bar line and repeat dots in measure 32.

29

The Rose Tree

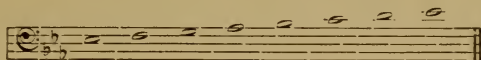
The Rose Tree

30

A musical score for the song 'The Rose Tree'. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is written in the treble staff, with a vocal line in the middle treble staff and a bass line in the bass staff. The music is in common time and features a simple, folk-like melody. The score ends with a double bar line and repeat dots.

31

Handwritten musical score for three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The music features various note values, rests, and dynamic markings such as *mf* and *f*. A repeat sign is present at the end of the first staff. The score is numbered 31 in the top left corner.

Key of E-flat Major.

32

33

34



35



CHAPTER II.

THREE-PART SONG WITH BASS STAFF.

1

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. All three staves are in common time (C). The music begins with a whole rest on the top staff, followed by a series of eighth and quarter notes across the three parts. The system ends with a double bar line and repeat signs.

2 *Moderato.*

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The time signature changes to 2/4. The tempo marking *Moderato.* is written above the first staff. The music begins with a piano (*p*) dynamic marking. The top staff features a melodic line with eighth and quarter notes, while the middle and bottom staves provide harmonic support with similar rhythmic patterns. The system ends with a double bar line and repeat signs.

3

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The time signature is 4/4. The music continues with eighth and quarter notes across the three parts. The system ends with a double bar line and repeat signs.

4

f

Measures 4 and 5 of a musical piece. The score is written for three staves: Treble, Treble, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic and a four-measure rest. The second and third staves contain continuous eighth-note patterns. Measure 5 ends with a repeat sign.

Measures 6 and 7 of the musical piece. The notation continues on the three staves. Measure 7 concludes with a repeat sign.

5

Scherzando.

Measures 8 and 9 of the musical piece, marked *Scherzando.* The key signature changes to two sharps (F# and C#), and the time signature changes to 3/4. The notation features more complex rhythmic patterns, including sixteenth and thirty-second notes, across all three staves.



7

System 7, measures 1-8. The music is in 2/2 time. The first staff (treble clef) contains the melody, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a half note G5. The second staff (treble clef) contains a bass line with half notes G3, A3, B3, C4, D4, E4, F#4, G4, and ending with a half note G4. The third staff (bass clef) contains a bass line with half notes G2, A2, B2, C3, D3, E3, F#3, G3, and ending with a half note G3. There are rests in the second and third staves for measures 5 and 6.

8 *Con moto.*

System 8, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains the melody, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a half note G5. The second staff (treble clef) contains a bass line with half notes G3, A3, B3, C4, D4, E4, F#4, G4, and ending with a half note G4. The third staff (bass clef) contains a bass line with half notes G2, A2, B2, C3, D3, E3, F#3, G3, and ending with a half note G3. There are rests in the second and third staves for measures 1 and 2.

System 9, measures 1-4. The music is in 4/4 time. The first staff (treble clef) contains the melody, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a half note G5. The second staff (treble clef) contains a bass line with half notes G3, A3, B3, C4, D4, E4, F#4, G4, and ending with a half note G4. The third staff (bass clef) contains a bass line with half notes G2, A2, B2, C3, D3, E3, F#3, G3, and ending with a half note G3. There are rests in the second and third staves for measures 1 and 2. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in measure 3 of the first staff. Dynamics include *f* (forte) in measures 3 and 4.

9 *Con moto.*

CHORAL.

Maestoso.

MARTIN LUTHER.

1. May I re - solve with all my heart, With all my powers, to serve the
 2. Be this the pur - pose of my soul, My sol - emn, my de - termined

3. Oh, may I nev - er faint nor tire, Nor, wand'ring, leave His sa - cred

Lord; Nor from His precepts e'er de - part, Whose service is a rich re - ward;
 choice,—To yield to His su - preme con - trol, And in His kind commands re - joice.

ways! Great God, ac - cept my soul's de - sire, And give me strength to live Thy praise.

SPRING.

H. MÜLLER.

*Vivace.**mf*

1. Come, youths and maid - ens, and dance in a ring, (a ring;)
 2. Who would be sad when the Spring - time is here, (is here!)

3. Dance, for our hearts are as light as the air, (the air;)

Join in a cho - rus to wel - come the Spring.
 Fair - est and best of the whole joy - ful year.

Sing, for the Spring - time is won - drous - ly fair.

p
 Sor - row and sigh - ing are all fled a - way, . .
 Let us re - joice with the birds and the flow - ers,

p
 Trip light - ly, sing gai - ly, Spring - time is here,

f

Let us be hap - py since all things are gay, . . .
 Mer - ry and glad in these bright, sun - ny hours, . . .

f

Fair - est and best of the whole joy - ful year, . . .

f

La la la la la (la) la la la la,
 La la la la la la la la,

La la, la la, la la la la,
 la, la.

f

Let us be hap - py since all things are gay.
 Mer - ry and glad in these bright, sun - ny hours.

f

Fair - est and best of the whole joy - ful year!

MY MOUNTAIN HOME.

F. SILCHER.

1. Dear moun - tain home, I love thee, Thou art be - yond com -
 2. I see thy mountains shin - ing In morn - ing's gold - en

3. To thee my thoughts are turn - ing Wher - e'er my feet may

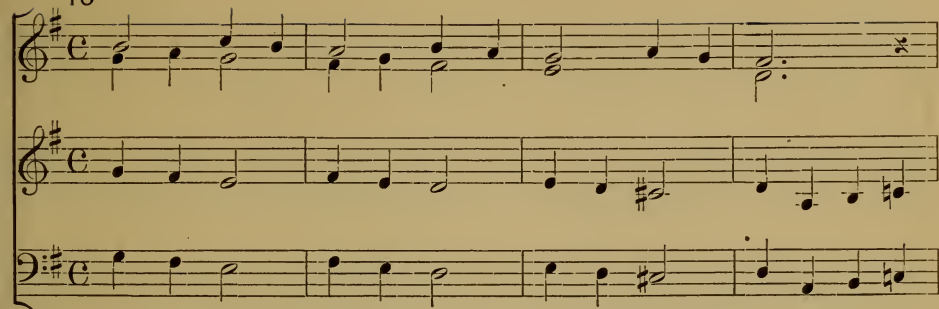
pare;
 glow,
 No At land eve, I the prize a - bove thee, For
 sun de - clin - ing, Gilds

roam, For thee my heart is yearn - ing, My

none is half so fair, . . . For none is half so fair.
 all their tops of snow, . . . Gilds all their tops of snow.

dis - tant mountain home! . My dis - tant moun - tain home!

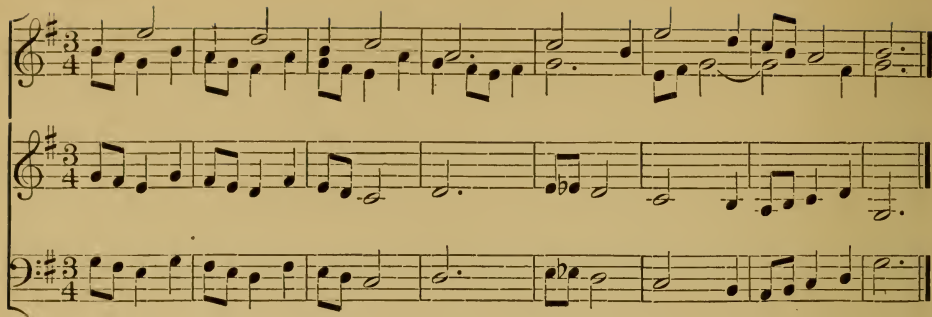
10



11



12



13



14

Musical score for exercise 14, measures 1-6. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time, with a key signature of one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamic markings such as accents (>) and hairpins (>) are present. Measure 6 ends with a double bar line and repeat signs.

15

Musical score for exercise 15, measures 1-6. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time, with a key signature of one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamic markings such as accents (>) and hairpins (>) are present. Measure 6 ends with a double bar line and repeat signs.

Musical score for exercise 16, measures 1-6. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time, with a key signature of one sharp (F#). The music features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamic markings such as accents (>) and hairpins (>) are present. Measure 6 ends with a double bar line and repeat signs.

IN THE MOONLIGHT.

F. W. SERING.

Moderato.

1. Where the li - ly lies at rest On the broad lake's peaceful breast, And the
 2. Borne up - on the gen - tle tide, Let us smooth - ly on - ward glide In the

3. In the calm and si - lent night There is pure and sweet de - light. What has
 4. Here are hap - pi - ness and rest For each trou - bled, anx - ious breast;—Nearer

snow - y swan doth float, . . . We will launch our lit - tle boat.
 moon-light's sil - ver ray; . . . Cast - ing ev - 'ry care a - way.

day-light to com - pare With a scene so won - drous fair!
 heav'n than earth we seem, Floa - ting on as in a dream!

SPRING MADRIGAL.

F. ADLAM.

Allegro. ♩ = 140.*1st time mf, 2d time p.*

1. Smil - ing Spring has come a - gain Af - ter win - ter's i - cy reign;
 2. Dai - sies in the mead - ows grow, Where the lambs skip to and fro;

3. Banish thoughts of gloom and care! Joy now reign - eth ev - 'ry - where.

la la la la la la la la la la la la la, Fa la!

Fa la la la la la, Fa la la la la la la la la la!

Fa la la la la la, Fa la la la la la la la!

1st time *mf*, 2d time *p*.

1. With a ca - rol
2. At the dawn - ing
3. Speed the hap - py

Let us greet the ver-dant May With a ca - rol glad and gay!

And the hap - py bird-ings sing At the dawn-ing of the Spring.

Come, ye lads and lass-es gay, Speed the hap - py hours a - way.

Come, ye lads and lass-es gay, With a ca - rol gay! Fa la

Come, ye lads and lass-es gay, At the dawn - ing Spring.

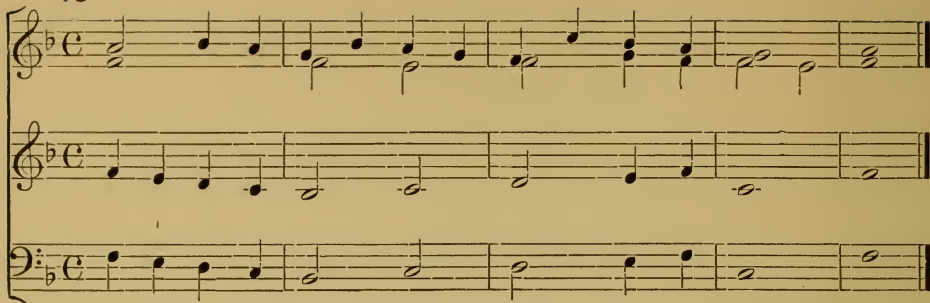
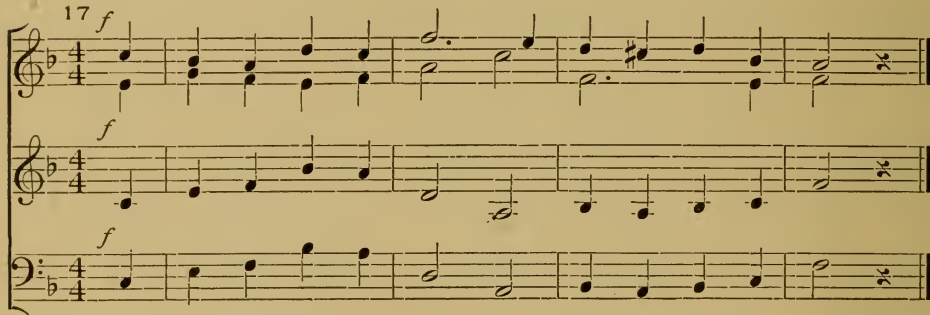
Speed the hours a - way.

Fa la la la la la la la, Fa la la la la la la la la la!

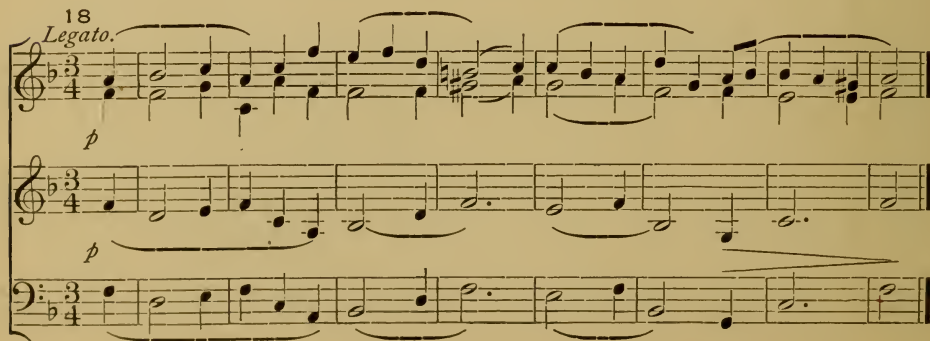
Fa la la la la la la, Fa la la la la la!

la la la la la la la la, Fa la la la la!

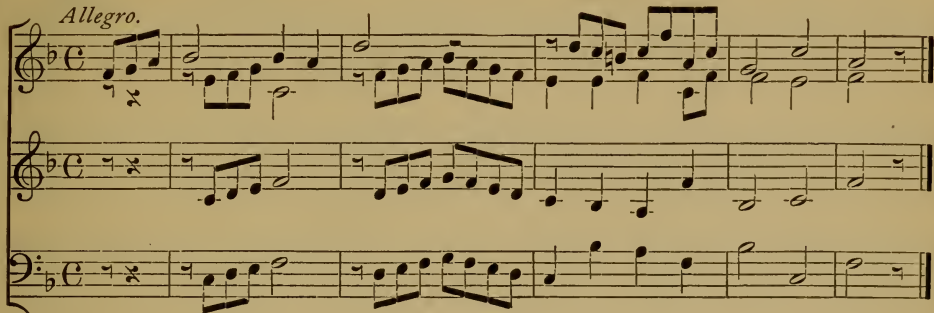
16

17 *f*

18

Legato.

19

Allegro.

20



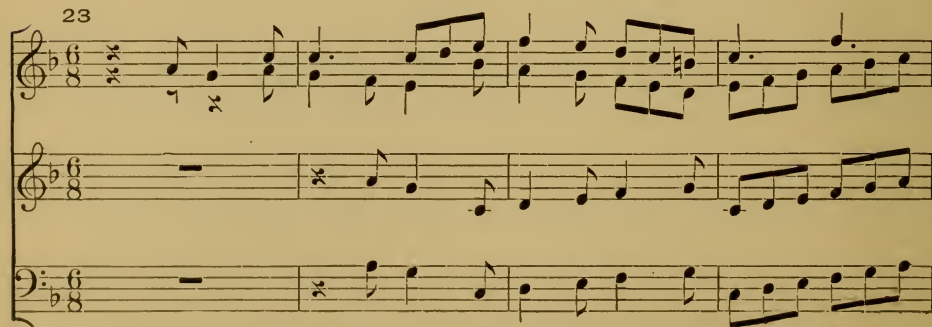
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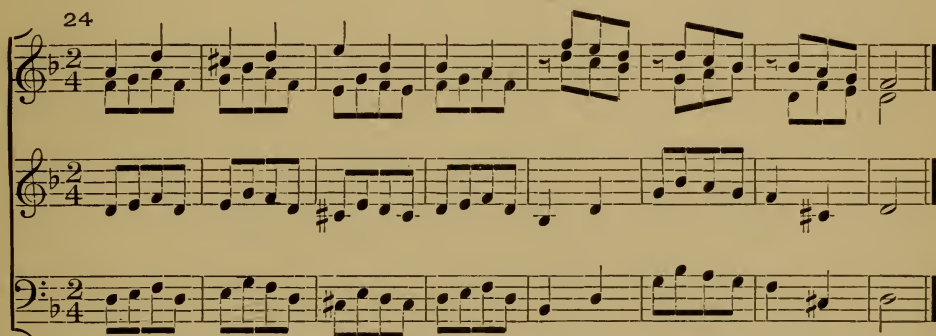


22



23

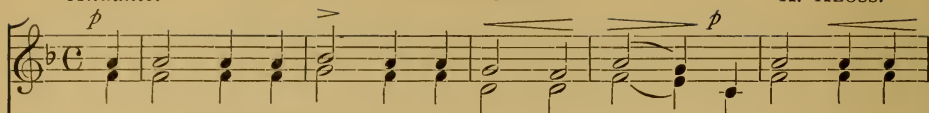




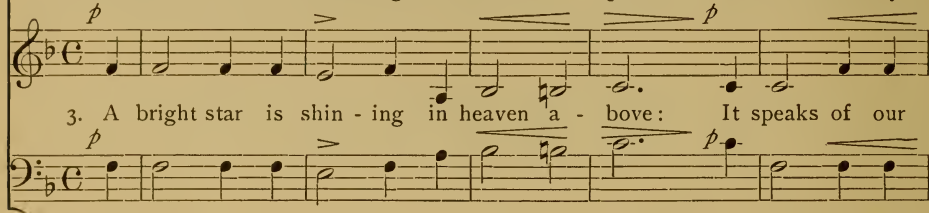
Andante.

TWILIGHT.

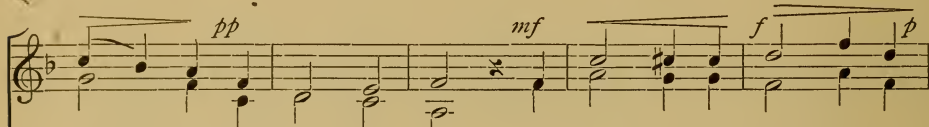
K. KLOSS.



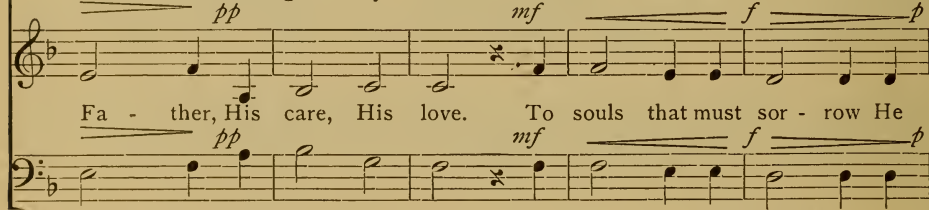
1. O come peace-ful twi - light, thou wel - come guest! Thou bring - est re -
 2. The flow - ers are dream-ing in sweet re - pose, The once noi - sy



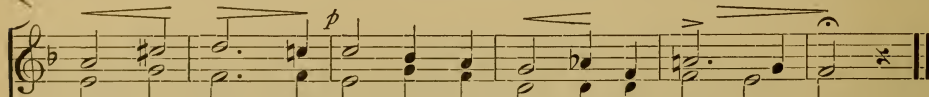
3. A bright star is shin - ing in heaven a - bove: It speaks of our



fresh - ment, and calm and rest. The cares that op-pressed me all
 brook - let more gen - tly flows. Each bird now is si - lent with -



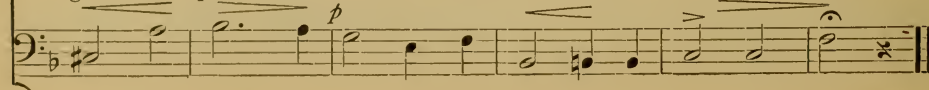
Fa - ther, His care, His love. To souls that must sor - row He



through the day, Have fad - ed with sun - set and passed a - way.
 in its nest, And twi-light's sweet so - lace on all doth rest.



grants His peace, His love for His chil - dren doth nev - er cease.



THE FOREST.

H. SATTLER.

*Vivace.**mf* SOLI.

CHORUS.

1. With-in the dark, green for-est, the for - est, With-in the dark, green forest, the
 2. Beneath its dusk-y shadows, its shad - ows, Beneath its dusk-y shadows, its
 3. The birds so blithely sing-ing, yes, sing - ing, The birds so blithely sing-ing, yes,
 4. "O welcome, and thrice welcome! thrice welcome! O welcome, and thrice welcome! thrice

1. When noon's hot sun is burn - ing,
 2. And ev - 'ry mod - est flow - er
 3. The mer - ry brook - let prat - tles,
 4. "Who dwells with - in my king - dom,

for - est, I dear-ly love to stray, When noon's hot sun is burn - ing, And
 shad - ows, A sweet re-treat I find; And ev - 'ry mod-est flow - er Gives
 sing - ing, Up-raise their greeting gay; The mer-ry brooklet prat - tles, And
 wel - come!" The for - est says to me: "Who dwells within my king - dom, From

And at close of day.
 Gives a wel-come kind.
 Laughs as if in play.
 From all care is free.!

at the close of day. When noon's hot sun is burn-ing, And at the close of day.
 me a welcome kind. And ev - 'ry mod-est flow - er Gives me a welcome kind.
 laughs as if in play. The mer-ry brooklet prat-tles, And laughs as if in play.
 earth-ly care is free! Who dwells within my kingdom, From earthly care is free!"

When noon's hot sun is burn-ing, At the close of day.
 And ev - 'ry mod-est flow - er Gives a welcome kind.
 The mer - ry brook-let prat-tles, Laughs as if in play.
 Who dwells with - in my king-dom From all care is free!"

26

Exercise 26 is in 2/4 time and the key of D major (two sharps). The treble staff begins with a whole note chord of D4, F#4, and A4, followed by a half note chord of G4 and B4, and then a whole note chord of C5 and D5. The bass staff begins with a whole note chord of D3, F#3, and A3, followed by a half note chord of G3 and B3, and then a whole note chord of C4 and D4. The exercise concludes with a double bar line.

27

Exercise 27 is in common time and the key of D major (two sharps). The treble staff begins with a half note D4, followed by a half note F#4, and then a half note A4. The bass staff begins with a half note D3, followed by a half note F#3, and then a half note A3. The exercise concludes with a double bar line.

Exercise 28 is in common time and the key of D major (two sharps). The treble staff begins with a half note D4, followed by a half note F#4, and then a half note A4. The bass staff begins with a half note D3, followed by a half note F#3, and then a half note A3. The exercise concludes with a double bar line.

28

Exercise 28 consists of four measures. The first measure features a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The second measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The third measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The fourth measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest.

29

Exercise 29 consists of four measures. The first measure features a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The second measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The third measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The fourth measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest.

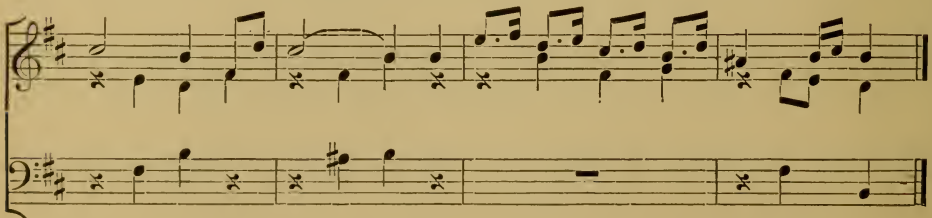
30

Exercise 30 consists of four measures. The first measure features a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The second measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The third measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The fourth measure has a treble staff with a C4 quarter note, an E4 quarter note, a G4 quarter note, and an A4 quarter note, all beamed together. The bass staff has a whole rest. The first and second measures are marked "1st" and the third and fourth measures are marked "2nd".

31



32



O FOREST FAIR AND STATELY.

Comodo.

F. ZIMMER.

1. O for - est fair and state - ly, I seek thy friend - ly shade ; How
 2. When noon's hot sun is burn - ing, Thou art a blest re - treat, And
 3. Thou giv - est pure re - fresh - ment To hearts oppressed with care ; With
 oft be - neath thy branch - es, My wea - ry feet have strayed, How
 at the dusk - y twi - light, Thou grant - est sol - ace sweet, And
 thank - ful - ness I greet thee, O for - est green and fair! . With
 oft beneath thy branch - es, My wea - ry feet have strayed.
 at the dusk - y twi - light, Thou grant - est sol - ace sweet.
 thank - ful - ness I greet thee, O for - est green and fair!

AT SUNRISE.

GERMAN MELODY.

Allegretto.

1. A - wake! The ro - sy morn - ing Calls all men to a -
 2. Bold chan - ti - cleer is crow - ing To greet the dawn - ing

3. How grand Cre - a - tion's sto - ry Spread o - pen for our

rise;
 day,
 She lays her sun - ny warn - ing, Up - on their sleep - y
 Fresh breez - es now are blow - ing, The stars have fled a -

eyes! The sun's re - splen - dent glo - ry, The ra - diance of the

1. She lays
 2. Fresh breez - - - es
 3. The sun's

eyes. The lit - tle birds are sing - ing Their sweet - est songs of
 way. To hail the morn - ing splen - dor, Dear lark, pour forth thy

skies. O heed the won - drous warn - ing, — A - wake, my heart, and

joy and love Their dai - ly trib - ute bring - - ing.
thrill - ing song, Thy joy - ous car - ol ren - - - der!

sing for joy, An - oth - er day is dawn - - ing!

This musical score is for a song in G major (one sharp) and 4/4 time. It consists of three staves. The first staff contains the melody and two-part harmony for the first line of lyrics. The second staff continues the melody and harmony for the second line. The third staff provides a bass line accompaniment for the entire piece.

33

This musical score is for a piece in B-flat major (two flats) and common time (C). It consists of three systems, each with three staves (treble, alto, and bass). The first system begins with a whole rest on the treble staff, followed by a melody in the bass staff. The second and third systems continue the melody in the bass staff with two-part harmony in the treble and alto staves. The piece concludes with a whole rest on the treble staff of the third system.

34 35

Musical score for measures 34 and 35. Measure 34 features a treble staff with a triplet of eighth notes (G4, A4, B4) and a bass staff with a half note (G3). Measure 35 features a treble staff with a triplet of eighth notes (C5, B4, A4) and a bass staff with a half note (G3). Both measures are in 3/4 time with a key signature of one flat (Bb).

36

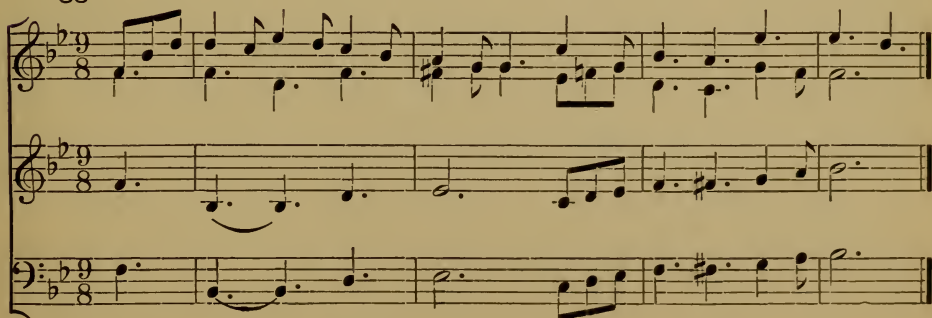
Musical score for measure 36. The treble staff contains a triplet of eighth notes (G4, A4, B4) and a half note (G4). The bass staff contains a half note (G3). The measure is in 3/4 time with a key signature of one flat (Bb).

Musical score for measures 37 and 38. Measure 37 features a treble staff with a triplet of eighth notes (G4, A4, B4) and a bass staff with a half note (G3). Measure 38 features a treble staff with a triplet of eighth notes (C5, B4, A4) and a bass staff with a half note (G3). Both measures are in 3/4 time with a key signature of one flat (Bb).

37



38



39

Exercise 39 is a three-staff musical piece in 3/4 time and B-flat major. The first staff (treble clef) features a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The second staff (treble clef) provides a harmonic accompaniment with chords and single notes. The third staff (bass clef) contains a bass line with eighth and sixteenth notes, also including beamed sixteenth notes. The piece concludes with a double bar line.

40

Exercise 40 is a three-staff musical piece in common time (C) and B-flat major. The first staff (treble clef) features a melody with quarter and eighth notes, including some beamed eighth notes. The second staff (treble clef) provides a harmonic accompaniment with chords and single notes. The third staff (bass clef) contains a bass line with quarter and eighth notes. The piece concludes with a double bar line.

This block contains the continuation of exercise 40, consisting of three staves. The first staff (treble clef) continues the melody with quarter and eighth notes, including some beamed eighth notes. The second staff (treble clef) continues the harmonic accompaniment with chords and single notes. The third staff (bass clef) continues the bass line with quarter and eighth notes. The piece concludes with a double bar line.

41



THE MAY QUEEN.

*Moderato.
dolce.*

A. MILLER.

1. Gath-er sweetest flow - ers, Fair - est that e'er grew, . .
 2. Bring the mod-est May - flow'r, Pure, and sweet and fair, . .
 3. This is May-day morn - ing, And since dawn of day, . .
 4. At her mos-sy foot - stool, Can - o - pied with green, . .

From the shad-y bow - ers Wet with morn-ing dew.
 Vi - o - let and cro - cus, All that's bright and rare.
 We've been twin-ing gar - lands For our Queen of May.
 We will bow in hom - age To our gen - tle queen.

FIFTH READER.
WINTER SONG.

G. FEDERICH.

In march time.

1. O, Win - ter is the time of sport, O Win - ter! O
 2. We coast a - down the hill - side steep In Win - ter! We
 3. What sport with skat - ing can com - pare In Win - ter! What

4. In sleigh - ing, too, we take de - light In Win - ter! In
 5. O Win - ter, dear - est time of all, O Win - ter! O

Win - ter is the time of sport, O Win - - ter!
 coast a - down the hill - side steep In Win - - ter!
 sport with skat - ing can com - pare In Win - - ter!

sleigh - ing, too, we take de - light In Win - - ter!
 Win - ter, dear - est time of all, O Win - - ter!

Hur - rah for frost, and ice, and snow That makes the warm blood quicker flow
 With steel is shod our mettled steed, No race-horse can ex - cel its speed
 Up - on the ice - field to and fro We dart like ar - rows from the bow,

The bells ring out a mer - ry song As o'er the snow we glide a - long
 Thou bringest welcome Christmas cheer, Dear monarch of the whole glad year, -

Win - - - - - ter, O Win - - - - - ter.

cres.

In Win - - - ter, O Win - - - - - ter.

cres.

In Win - - - ter, In Win - - - - - ter.

cres.

42

43

44

Exercise 44 is in 6/8 time and the key of D major (two sharps). It consists of three staves. The top staff features a complex melody with many beamed eighth and sixteenth notes, some with slurs. The middle staff has a simpler melody with eighth and quarter notes. The bottom staff provides a bass line with eighth and quarter notes, including some slurs.

45

Exercise 45 is in common time (C) and the key of D major (two sharps). It consists of three staves. The top staff has a melody with eighth and quarter notes, some with slurs. The middle and bottom staves are empty, indicating rests for the other parts.

This block continues the musical score for exercise 45. It consists of three staves. The top staff continues the melody from the previous system. The middle and bottom staves continue with their respective parts, which were previously empty.

46

First system of music, measures 46-50. The music is in 3/8 time with a key signature of two sharps (F# and C#). The first staff (treble clef) begins with a *pp* dynamic marking and contains a complex, rapid sixteenth-note passage. The second staff (treble clef) is mostly silent, with a few notes appearing in measures 48-50. The third staff (bass clef) also begins with a *pp* dynamic marking and contains a similar rapid sixteenth-note passage. The system concludes with a repeat sign.

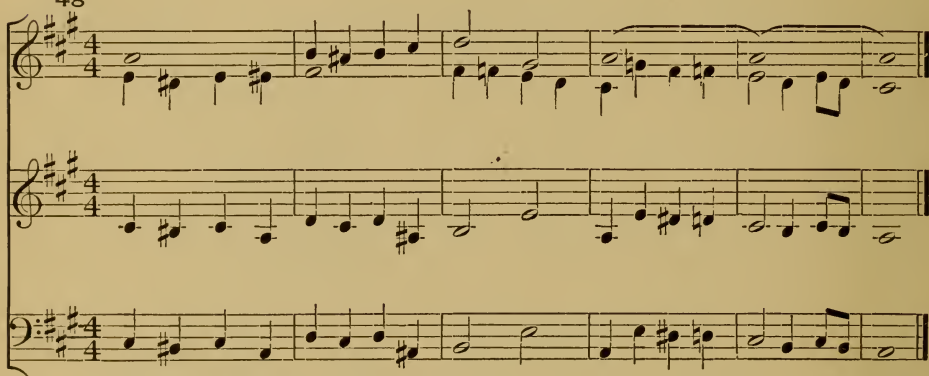
Second system of music, measures 51-55. The first staff (treble clef) features a *FINE.* marking above measure 52, followed by a repeat sign and a final flourish. The second staff (treble clef) contains a few notes in measures 51-52 and then remains silent. The third staff (bass clef) contains a few notes in measures 51-52 and then remains silent. The system concludes with a repeat sign.

Third system of music, measures 56-60. The first staff (treble clef) features a *rit.* marking above measure 58, followed by a final flourish and the instruction *D.C. al fine.* The second staff (treble clef) contains a few notes in measures 56-57 and then remains silent. The third staff (bass clef) contains a few notes in measures 56-57 and then remains silent. The system concludes with a repeat sign.

47



48



49



FIFTH READER.
A SONG OF PRAISE.

J. F. REICHARDT.

101

1. Let all that be - ing hath, worship the Lord! Let truth and vir - tue and
 2. Taste and dis - cov - er how gracious He is! Love and com - pas - sion, and
 3. O all with lov - ing hearts, love ye the Lord! Ser - a - phim, Cher - u - bim,
 4. Let all that be - ing hath, worship the Lord! He is our Fa - ther, on

deep - est de - vo - tion Fill each pure and rev - 'rent soul!
 good - ness and mer - cy Watch for - ev - er o - ver us.
 An - gels and Spir - its Find in love im - mor - tal bliss.
 earth and in heav - en; Come and bow be - fore His throne!

Comodo.

JUBILATE.

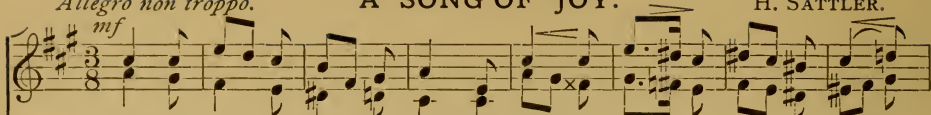
ENGLISH MELODY.

1. See the sun in splen - dor glow - ing On the hap - py earth a - gain!
 2. All the birds lift up their voi - ces In a song of joy and love;
 3. For His gifts so free - ly giv - en Shall we not His pow'r de - clare,
 4. He it was who formed the dais - ies, He up - reared the mountain's height:—

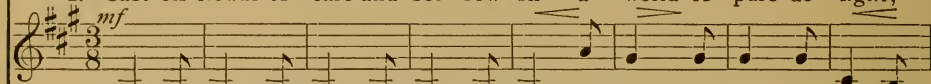
How its ra - diant beams far - flow - ing, Gild the mountain, wood and plain!
 Smil - ing na - ture now re - joic - es As she worships God a - bove.
 Who has fash - ioned earth and heav - en, All things no - ble, good and fair?
 Let us join in na - ture's prais - es To the Lord of love and might!

A SONG OF JOY.

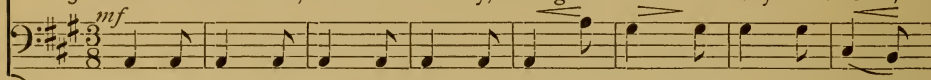
H. SATTLER.

*Allegro non troppo.**mf*

1. When the lit - tle lambs are springing, And the blos - soms come with May;
 2. Cast off clouds of care and sor - row In a world of pure de - light;

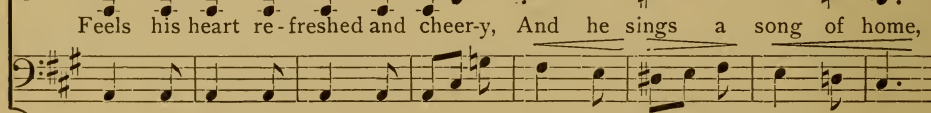
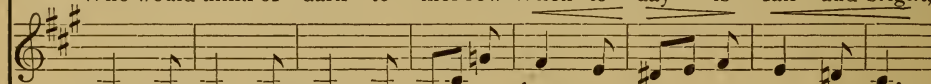
mf

3. E'en the wan-d'r'er, worn and wea - ry, Though he on his way must roam,

mf

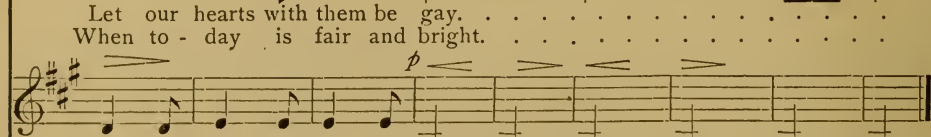
When the mer - ry lark is sing - ing, Let our hearts with them be gay,
 Who would think of dark to - mor - row When to - day is fair and bright,

Feels his heart re - fresh - ed and cheer - y, And he sings a song of home,

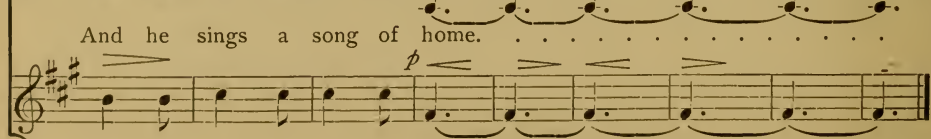


1. with them be gay. . . .
 2. is fair and bright. . . .
 3. a song of home. . . .

Let our hearts with them be gay. . . .
 When to - day is fair and bright. . . .



And he sings a song of home. . . .



50

3

51

C

C

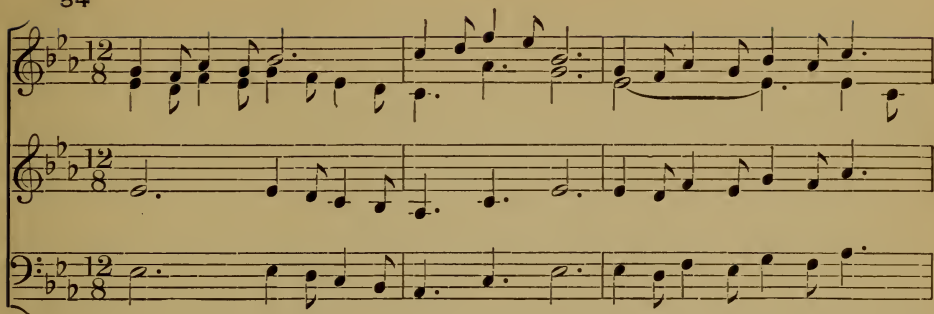
52



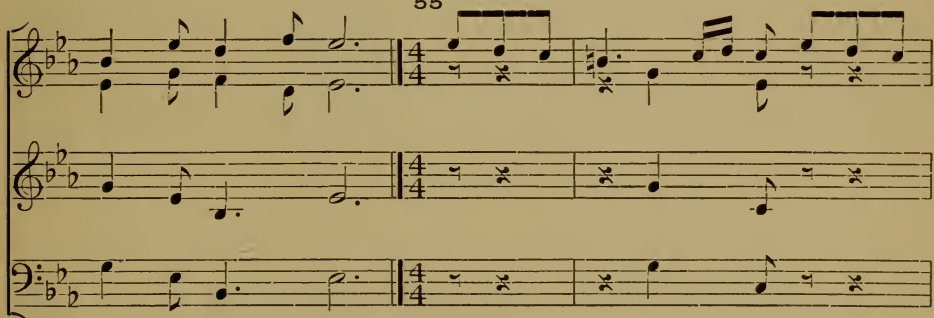
53



54



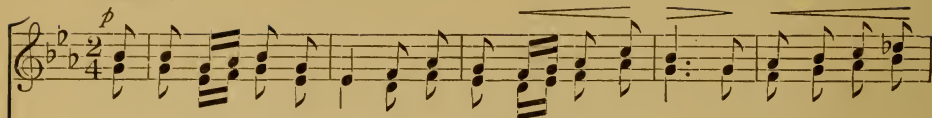
55



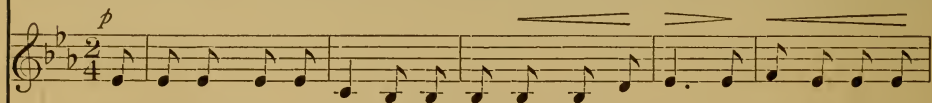
THE LORD'S OWN DAY.

Comodo.

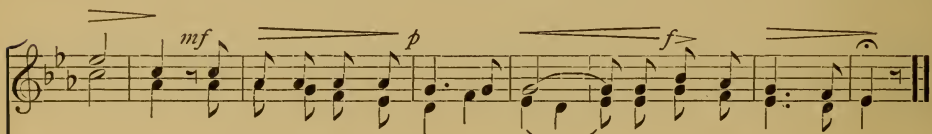
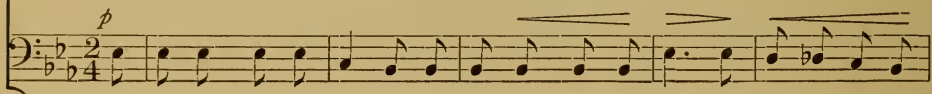
MEDELSSOHN.



1. The earth is hushed in si-lence, Its cares now flee a - way ; Let all things bow in
2. The bells are sweet-ly ringing, Their clear-toned voices say : Ye peo-ple come and
3. O call of love and du-ty ! Who would not praise and pray, And thank the Lord of



4. He cheers the wea - ry - heart - ed, He shows the heavenly way To those who kneel be -
5. Come all ye thank - ful peo - ple ! Why should one soul de - lay To greet the Lord of



rev - 'rence On this,the Lord's own day,On this, . . on this,the Lord's own day!
wor - ship On this,the Lord's own day,On this, . . on this,the Lord's own day!
Heav - en On this,His chos-en day,On this, . . on this,His chos - en day!



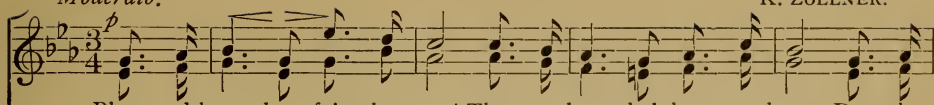
fore Him On this, His ho - ly day, On this, . . . on this, His ho - ly day!
Heav - en On this, His ho - ly day, On this, . . . on this, His ho - ly day!



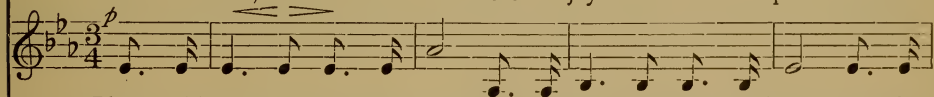
BLESSED HOME.

Moderato.

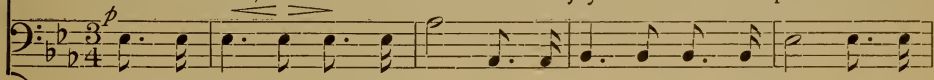
K. ZÖLLNER.



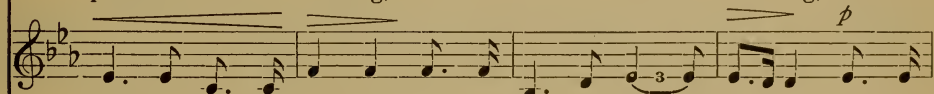
1. Bless - ed home, how fair thou art! Thou a - lone shalt have my heart, Dear thy
 2. Bless - ed home, how fair thou art! Here are joys that ne'er de - part. Here the



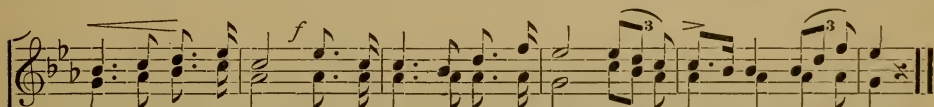
1. Bless - ed home, how fair thou art! Thou a - lone shalt have my heart, Dear thy
 2. Bless - ed home, how fair thou art! Here are joys that ne'er de - part. Here the



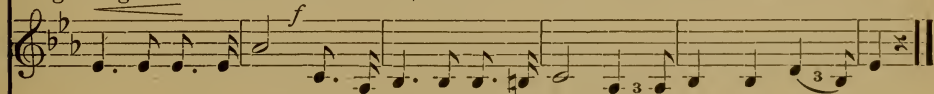
crag and snow-clad mountains, Dear thy crys - tal springs and fountains: Who from
 perfumed breeze is blowing, Here the sil - ver streams are flow - ing, Here all



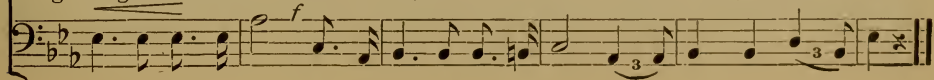
crag and snow-clad mountains, Dear thy crys - tal springs and fountains: Who from
 perfumed breeze is blowing, Here the sil - ver streams are flow - ing, Here all



thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!
 things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!



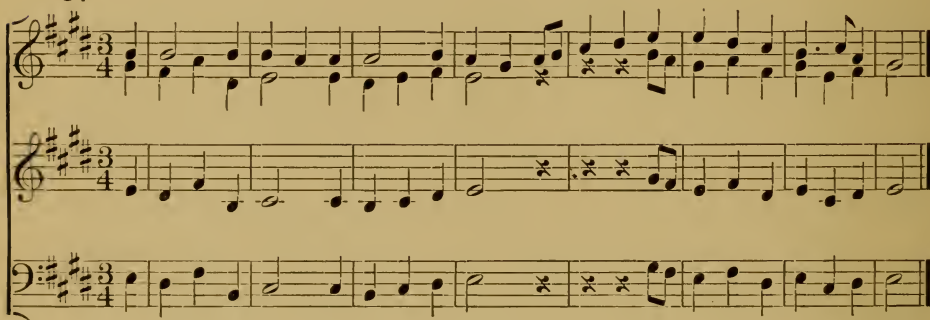
thee would ever part! Blessed home, how fair thou art! Blessed home, how fair thou art!
 things delight the heart:—Blessed home, how fair thou art! Blessed home, how fair thou art!



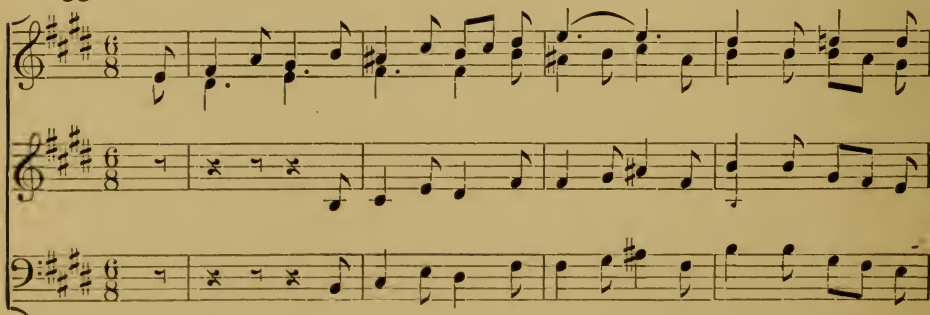
56

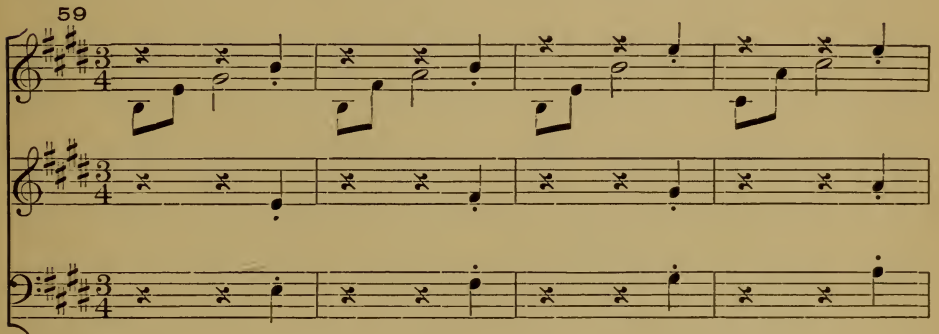
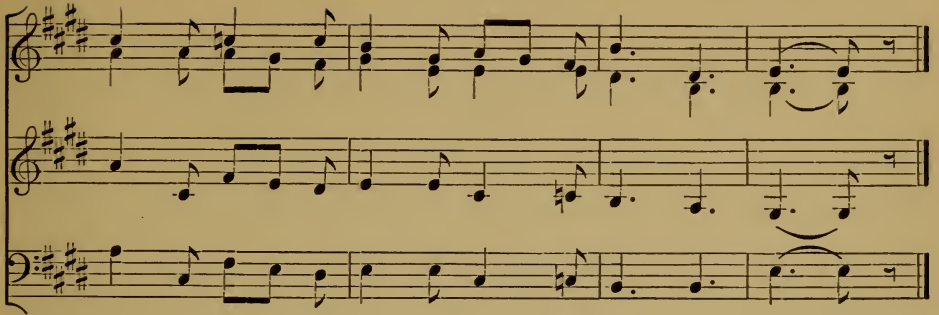


57

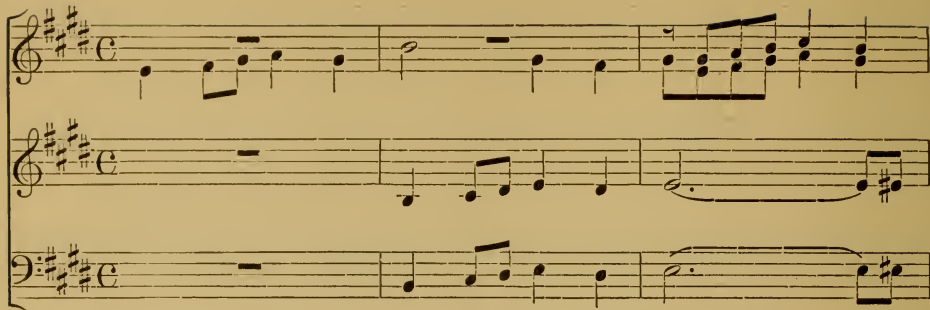


58





60



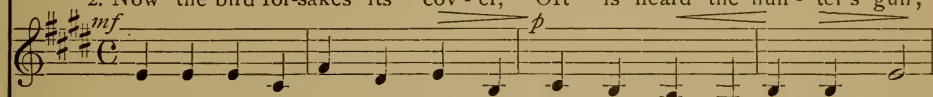
AUTUMN DAYS.

Comodo.

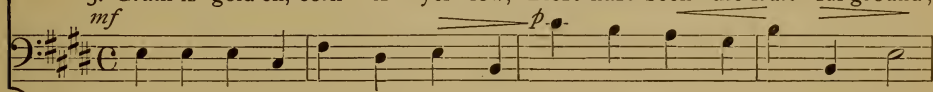
C. H. DRETSEL



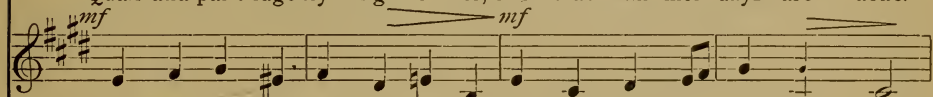
1. Autumn days are now be - fore us, Field and wood are brown and sere;
 2. Now the bird for-sakes its cov - er, Oft is heard the hun - ter's gun;



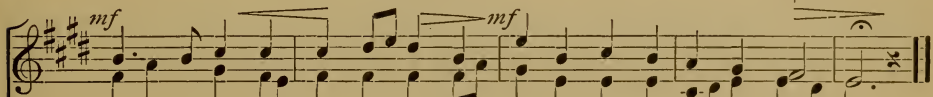
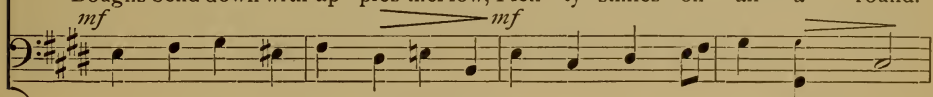
3. Grain is gold-en, corn is yel - low, Blest hast been the fruit - ful ground;



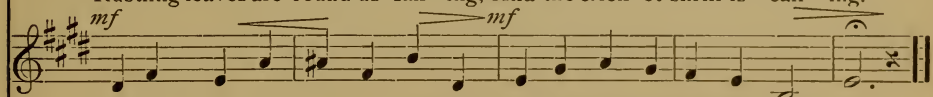
Au - tumn skies are arch-ing o'er us, And the har - vest moon shines clear,
 Quail and par-tridge fly - ing o - ver, Show that sum - mer days are done.



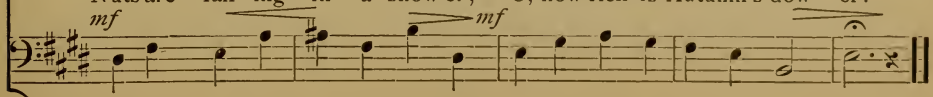
Boughs bend down with ap - ples mel-low, Plen - ty smiles on all a - round.



All things tell of Win - ter sad - ness, Yet we welcome you with glad - ness.
 Rustling leaves are 'round us fall - ing, And the crick - et shrill is call - ing.



Nuts are fall - ing in a show - er; O, how rich is Autumn's dow - er!



IN THE SWING.

B. LUTGEN.

*Andante grazioso.
dolce.**pp*

1. Swinging, gai-ly swing-ing, This bright Summer day, . . Birds are blithe-ly
 2. All the flowers are bow-ing, Fresh and fair to see; . . And the brook-let

3. Borne as if on pin-ions Toward the a-zure sky, . High o'er earth's do-

*rit.**a tempo.
mf*

sing-ing, Dull care has flown a-way.
 flow-ing, Laughs out as if in glee.

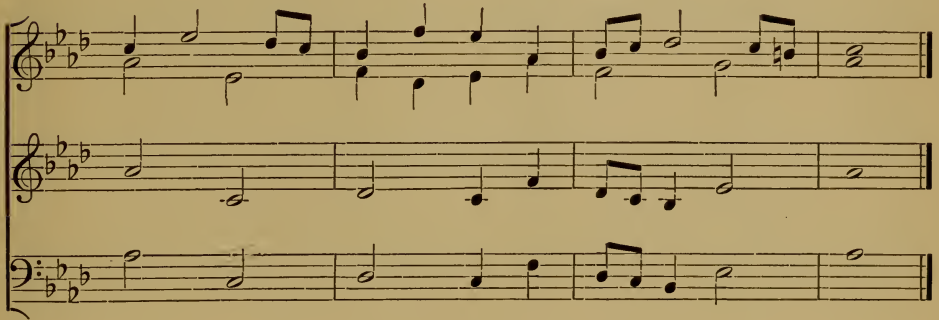
See the branches bend-ing low,
 Earth and sky are wondrous fair,
 3. O what joy it is to swing,

min-ions We al-most seem to fly. 1.2.3. Swing, swing, swing, swing,

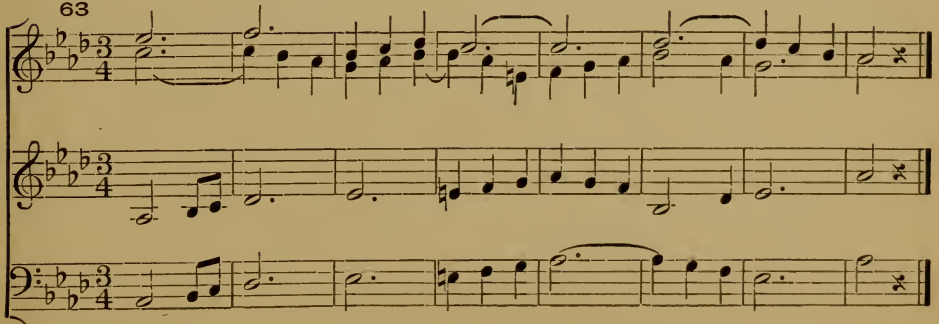
Swaying, swaying to and fro! Who would not be gay On this glad Summer day!
 Nev-er was a time so rare,—Who would not be gay On this glad Summer day!
 While the happy birdlings sing! Who would not be gay On this glad Summer day!

swing, swing, swing, swing, All is gay On this glad Summer day!

62



63



64

65

VACATION SONG.

R. FRANZ.

*Andantino.**mf*

1. With joy be-yond all meas-ure, We hail this day of pleas-ure, And
 2. We've worked with firm en-deav-or, With earn-est pur-pose ev-er, All

mf

3. We'll roam the wood-land bow-ers, And speed the hap-py hours By

mf

raise a mer - ry strain, And raise a mer - ry strain; Let
through the long, long year, All through the long, long year; With

riv - er, mount, and shore, By riv - er, mount and shore, Till

all join in the cho - rus, Bright days are now be - fore us, Va -
joy and sor - row blend - ed Our dai - ly tasks are end - ed, And

Au-tumn's gold - en weath - er Shall bring us all to - geth - er In

ca - tion's come a - gain, Va - ca - tion's come a - gain!
glad va - ca - tion's here, And glad va - ca - tion's here.

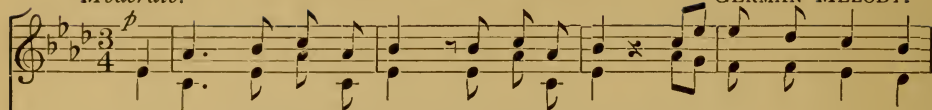
this, our school, once more, In this, our school, once more.

mf *f* *mf* *f* *mf* *cres.* *f* *p* *cres.* *f* *p* *cres.* *f* *p*

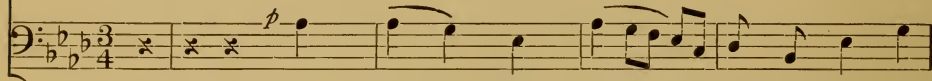
THE WATER-LILY.

Moderato.

GERMAN MELODY.



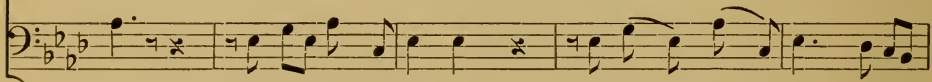
1. Up - on the lake's broad breast, the lake's broad breast, The li - ly lies at
 2. She dreams the hours a - way, the hours a - way, All through the sun - ny
 3. O type of calm and rest, of calm and rest, So in - no - cent and



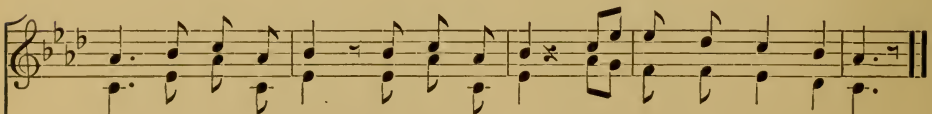
1. Up - on the lake's breast, The li - ly lies at
 2. She dreams hours a - way, All through the sun - ny
 3. O type of rest, So in - no - cent and



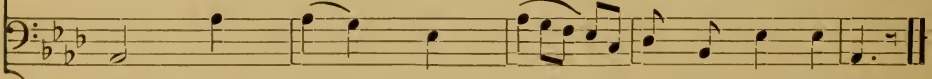
- rest, Her pet - als un - clos - ing, In beau - ty re - pos - ing, She
 day; But when night's dark shad - ow Rests on ' wood and mead - ow, She
 blest! Like thee I'd be liv - ing, My no - blest work giv - ing, When



- rest,
 day:
 blest! Her pet - als un - clos - ing,
 But when night's dark shadow
 Like thee I'd be liv - ing, In beau - ty re - pos - ing, She
 Dost rest on wood and mead - ow, She
 My no - blest work giv - ing, When



- makes the world more fair, the world more fair, With fragrance pure and rare.
 lifts to heaven her face, to heaven her face, In pu - ri - ty and grace.
 clouds of care and strife, of care and strife, En - shroud my troub - led life!



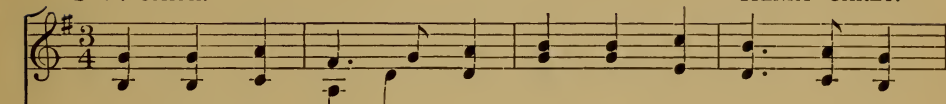
- makes the world more fair, With fra - grance pure and rare.
 lifts to heaven her face, In pu - ri - ty and grace.
 clouds of care and strife, En - shroud my trou - bled life!

PART THIRD.—PATRIOTIC SONGS.

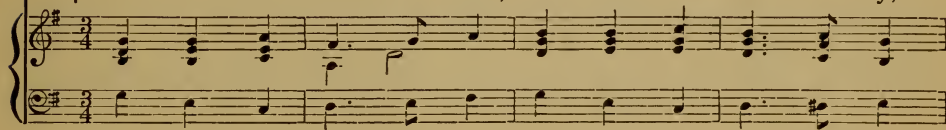
AMERICA.

S. F. SMITH.


HENRY CAREY.



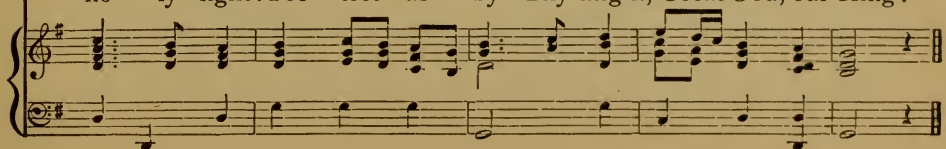
1. My coun - try 't is of thee, Sweet land of lib - er - ty,
 2. My na - tive coun - try, thee—Land of the no - ble free—
 3. Let mu - sic swell the breeze, And ring from all the trees,
 4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,




Of thee I sing; Land where my fa - thers died! Land of the
 Thy name I love; I love thy rocks and rills, Thy woods and
 Sweet freedom's song; Let mor - tal tongues a - wake; Let all that
 To Thee we sing; Long may our land be bright, With freedom's

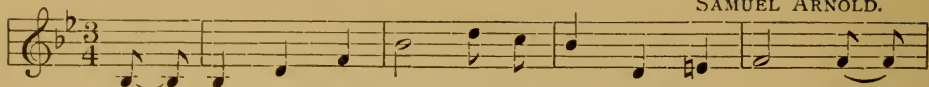



Pil-grims' pride! From ev - 'ry moun - tain side, Let free - dom ring!
 tem - pled hills: My heart with rap - ture thrills, Like that a - bove.
 breathe par - take; Let rocks their si - lence break, The sound pro - long.
 ho - ly light! Pro - tect us by Thy might, Great God, our King!

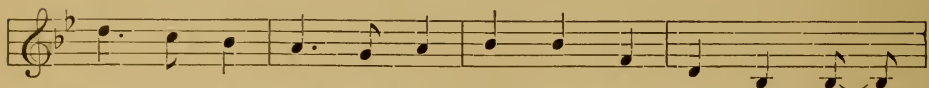


THE STAR-SPANGLED BANNER.

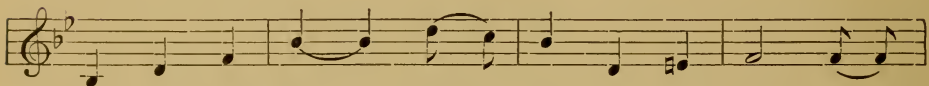
SAMUEL ARNOLD.



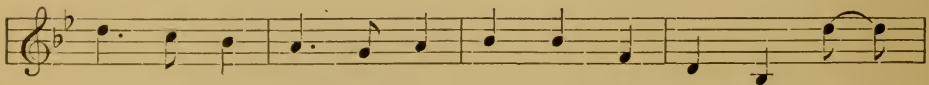
1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mist of the deep. Where the
3. And where is that band, who so vaunt-ing - ly swore, Mid the
4. Oh! thus be it ev - er, when free-men shall stand, Be -



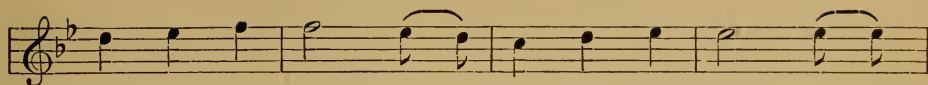
proud - ly we hailed at the twi - light's last gleaming? Whose broad
 foe's haught-y host in dread si - lence re - pos - es, What is
 hav - oc of war and the bat - tle's con - fu - sion, A
 tween our lov'd home and the war's des - o - la - tion! Blest with



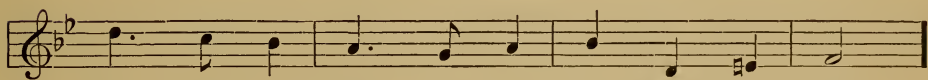
stripes and bright stars, thro' the per - il - ous fight, O'er the
 that which the breeze, o'er the tow - er - ing steep, As it
 home and a coun - try they'd leave us no more? Their
 vic - t'ry and peace, may the Heav'n-res - cued land, Praise the



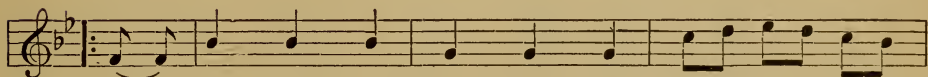
ram-parts we watch'd, were so gal - lant - ly stream-ing! And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 blood has wash'd out their foul foot - steps' pol - lu - tion; No
 Power that hath made and pre-serv'd us a na - tion! Then



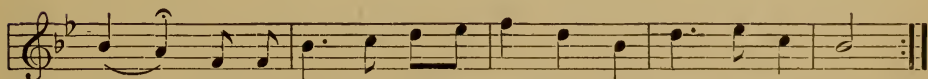
rock - ets' red glare, the bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam; In full
 ref - uge could save the hire - ling and slave From the
 con - quer we must, when our cause it is just; And



proof thro' the night that our flag was still there:
 glo - ry re - flect - ed, now shines on the stream;
 ter - ror of flight, or the gloom of the grave;
 this be our mot - to, "In God is our trust;"



Oh! say does that star - span - gled ban - ner yet
 'Tis the star - span - gled ban - ner, oh! long may it
 And the star - span - gled ban - ner in tri - umph shall
 And the star - span - gled ban - ner in tri - umph shall

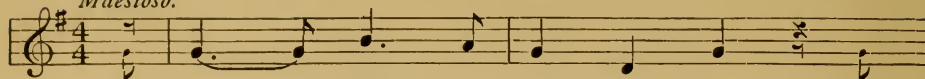


wave, O'er the land of the free, and the home of the brave!
 wave, O'er the land of the free, and the home of the brave!
 wave, O'er the land of the free, and the home of the brave!
 wave, While the land of the free, is the home of the brave!

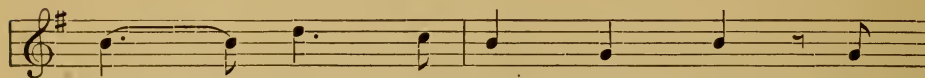
FRANCIS SCOTT KEY.

HAIL COLUMBIA!

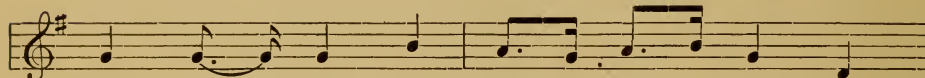
FYLES.

Maestoso.

1. Hail, Co - lum - bia! hap - py land!
2. Im - mor - tal pa - triots, rise once more! De -
3. Sound, sound the trump of fame!
4. Be - hold the chief, who now com - mands, Once



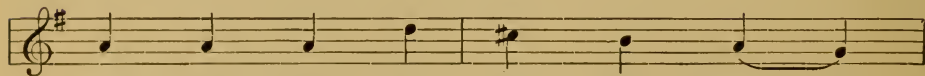
Hail! ye he - roes heav'n - born band! Who
 fend your rights, de - fend your shore; Let
 Let . . . Wash - ing - ton's great name
 more to serve his coun - try stands,— The



fought and bled in Free - dom's cause, Who
 no rude foe, with im - pious hand, Let
 Ring thro' the world with loud ap - plause!
 rock on which the storm will beat! The



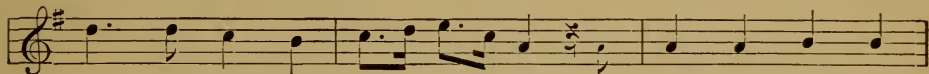
fought and bled in Free - dom's cause, And
 no rude foe, with im - pious hand, In -
 Ring thro' the world with loud ap - plause! Let
 rock on which the storm will beat! But



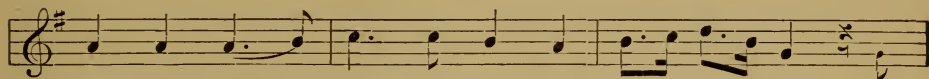
when the storm of war was gone En -
 vade the shrine where sa - cred lies, Of
 ev - 'ry clime to Free - dom dear, . .
 arm'd in vir - tue, firm and true, His



joyed the peace your val - or won, Let
toil and blood the well - earned prize, While
Lis - - ten with a joy - ful ear; With
hopes are fixed on heaven and you! When



in - de - pend - ence be our boast, Ev - er mind - ful
of - fring peace, sin - cere and just, In heav'n we place a
e - qual skill, with stead - y power, He gov - erns in the
hope was sink - ing in dis - may, When gloom ob - scured Co -

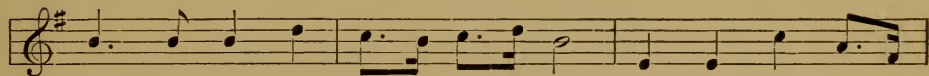


what it cost, Ev - er grate - ful for the prize,
man - ly trust, That truth and jus - tice shall pre - vail, And
fear - ful hour Of hor - rid war, or guides with ease The
lum - bia's day, His stead - y mind, from chang - es free, Re -

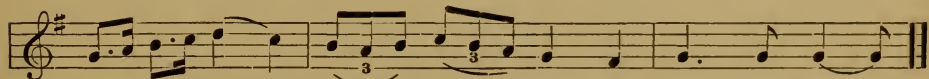
CHORUS.



Let its al - tar reach the skies. 1.
ev - 'ry scheme of bond - age fail. 2.
hap - pier times of hon - est peace. 3.
solved on death, or lib - er - ty. 4. } Firm, u - nit - ed, let us be,



Ral - lying round our lib - er - ty! As a band of



broth - ers joined, Peace and safe - ty we shall find.

JOSEPH HOPKINSON.

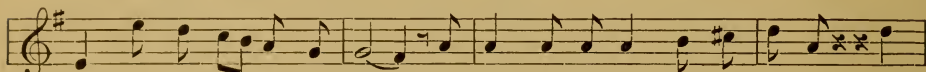
COLUMBIA, THE GEM OF THE OCEAN.

Maestoso.

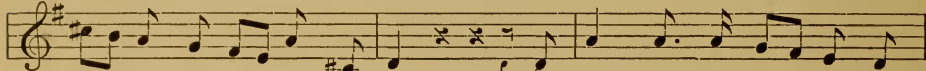
Words and melody by DAVID T. SHAW.



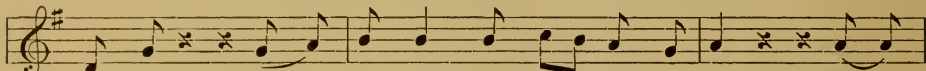
1. O Co - lum - bia! the gem of the o - cean, The
 2. When war winged its wide des - o - la - tion, And



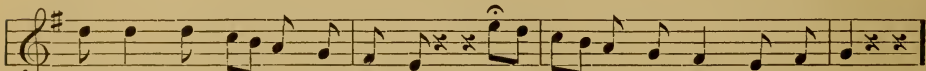
home of the brave and the free, The shrine of each patriot's de - votion, A
 threatened the land to de - form, The ark then of freedom's foundation, Co -



world of - fers hom - age to thee. Thy man - dates make he - roes as -
 lum - bia, rode safe thro' the storm; With her gar - lands of vic - t'ry a -

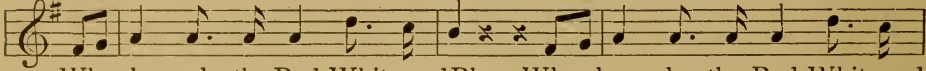


sem - ble, When lib - er - ty's form stands in view, Thy
 round her, When so proud - ly she bore her brave crew, With her

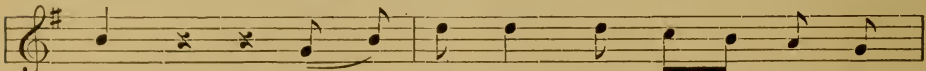


ban - ners make tyr - an - ny tremble, When borne by the Red, White and Blue.
 flag proudly floating before her, The boast of the Red, White and Blue.

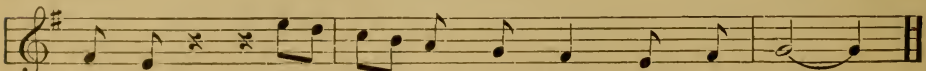
CHORUS.



When borne by the Red, White and Blue, When borne by the Red, White and
 The boast of the Red, White and Blue, The boast of the Red, White and



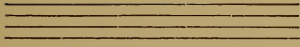
Blue, Thy ban - ners make tyr - an - ny
 Blue, With her flag proud - ly float - ing be -



trem - ble, When borne by the Red, White and Blue!
 fore her, The boast of the Red, White and Blue!

APPENDIX.

MUSICAL SIGNS AND TERMS.

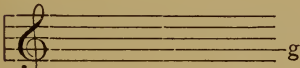
1  STAFF,—five horizontal lines with equal spaces between them.

2

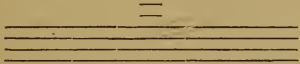
FIFTH LINE	=====	FOURTH SPACE
FOURTH LINE	=====	THIRD SPACE
THIRD LINE	=====	SECOND SPACE
SECOND LINE	=====	FIRST SPACE
FIRST LINE	=====	

 The lines and spaces of the staff are named from the lowest upwards.

3 A, B, C, D, E, F, G. PITCHES,—the first seven letters of the alphabet by which musical sounds are named.

4  G CLEF,—fixes G upon the second line around which it turns.

5  F CLEF,—Fixes F upon the fourth line.

6  LER OR ADDED LINES,—light lines below and above the staff.

7

SECOND ADDED LINE ABOVE	=====	THIRD SPACE ABOVE
FIRST ADDED LINE ABOVE	=====	SECOND SPACE ABOVE
		FIRST SPACE ABOVE

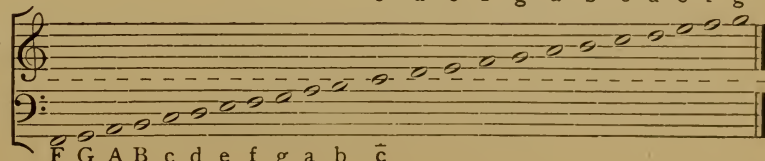
FIRST ADDED LINE BELOW	=====	FIRST SPACE BELOW
SECOND ADDED LINE BELOW	=====	SECOND SPACE BELOW
		THIRD SPACE BELOW

8 PITCHES,—of the lines and spaces of the Treble and Bass staves, as represented upon THE GREAT STAFF.

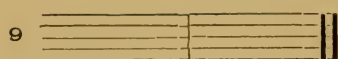
c̃ d̃ ẽ f̃ g̃ ã b̃ c̃ d̃ ẽ f̃ g̃

TREBLE STAFF.
G CLEF.

BASS STAFF.
F CLEF.



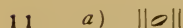
F G A B c d e f g a b c̃



BARS,—Vertical lines upon the staff. A BAR is one vertical line. A DOUBLE BAR is two vertical lines and sometimes a *thick* vertical line.



A MEASURE,— the space between two bars.



A DOUBLE WHOLE NOTE,— an open note between short vertical lines.



WHOLE NOTE,— an open note.



HALF NOTE,— an open note with a stem.



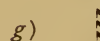
QUARTER NOTE,— a closed note with a stem.



EIGHTH NOTE,— a closed note with a stem and *one* crook.



SIXTEENTH NOTE,— a closed note with a stem and *two* crooks.



THIRTY-SECOND NOTE,— a closed note with a stem and *three* crooks.



SIXTY-FOURTH NOTE,— a closed note with a stem and *four* crooks.



DOUBLE WHOLE REST.



WHOLE REST.— Commonly used as a *whole measure* rest.



HALF REST.



QUARTER REST.



EIGHTH REST.



SIXTEENTH REST.



THIRTY-SECOND REST.



SIXTY-FOURTH REST.

13



DIATONIC SCALE, — eight sounds ascending or descending in regular succession.

The difference of pitch between the sounds of the scale as between 1 and 2, 2 and 3, etc., is called an *Interval*. There are two kinds of *Scale Intervals*, — *Large* and *Small*; — the *large interval* is called a *Tone*, and the *small interval* a *Semitone*.

The diagram represents the Major Scale, consisting of five tones and two semitones, in the following order:

1 to 2, a tone — 2 to 3, a tone — 3 to 4, a semitone — 4 to 5, a tone — 5 to 6, a tone — 6 to 7, a tone — 7 to 8, a semitone.

For diagrams of the three forms of the Minor Scale, see Fourth Reader, p. 6.

14

- a) #
 b) x
 c) b
 d) bb
 e) ̣

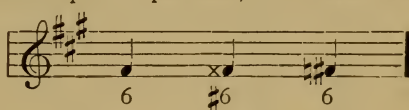
THE SHARP, — raises the pitch of a note a semitone.

THE DOUBLE-SHARP, — raises the pitch of a sharped note a semitone.

THE FLAT, — lowers the pitch of a note a semitone.

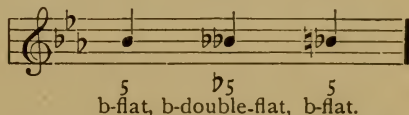
THE DOUBLE-FLAT, — lowers the pitch of a flatted note a semitone.

THE NATURAL, — removes the effect of a # or b : i. e., it *lowers* the pitch of a *sharped* note a semitone and *raises* the pitch of a *flatted* note a semitone. When it is desired to return from a double-sharped note to a simple sharped note, it is marked thus: —



f-sharp, f-double-sharp, f-sharp.

Also when a double-flatted note returns to a simple flatted note, it is indicated thus: —



b-flat, b-double-flat, b-flat.

15

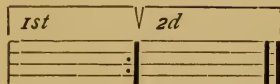
CHROMATIC SCALE, — Twelve sounds ascending or descending in regular succession by semitones. (For Diagrams, see pp. 31 and 122, Third Reader and p. 122, Fourth Reader.

16 

THE PAUSE,—a dot in a semicircle. It means that the note or rest over or under which it is placed is to be held longer than the regular time. Placed over a double-bar, it marks the end of the composition.

17 

THE REPEAT,—dots immediately before or after a bar. It indicates that music before or after the dots should be repeated.

18 

1ST AND 2D ENDINGS,—signs indicating that, in the repetition, the music marked *2d time* must be substituted for that under the sign *1st time*.

19

TIME SIGNATURES.

 $\frac{2}{4}$, $\frac{2}{2}$ or C

TWO-PART MEASURE.

 $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$

THREE-PART MEASURE.

 $\frac{4}{8}$, $\frac{4}{4}$ or C , $\frac{4}{2}$

FOUR-PART MEASURE.

 $\frac{5}{4} = (\frac{3}{4} + \frac{2}{4})$ or $(\frac{2}{4} + \frac{3}{4})$

FIVE-PART MEASURE.

 $\frac{6}{8}$, $\frac{6}{4}$

SIX-PART MEASURE.

 $\frac{9}{8}$, $\frac{9}{4}$

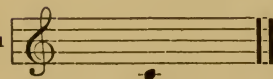
NINE-PART MEASURE.

 $\frac{12}{16}$, $\frac{12}{8}$

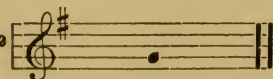
TWELVE-PART MEASURE.

20

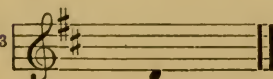
KEY SIGNATURES—TREBLE STAFF.

1 

KEY OF C,—no signature, 1 is on the first line below.

2 

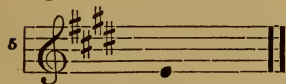
KEY OF G,—signature, one sharp, 1 is on the second line.

3 

KEY OF D,—signature, two sharps, 1 is on the first space below.



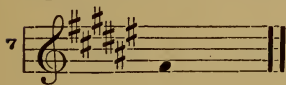
KEY OF A, — signature, three sharps, 1 is in the second space.



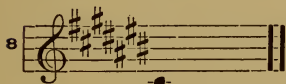
KEY OF E, — signature, four sharps, 1 is on the first line.



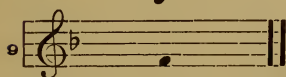
KEY OF B, — signature, five sharps, 1 is on the third line.



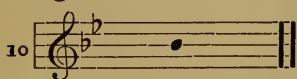
KEY OF F-SHARP, — signature, six sharps, 1 is in the first space.



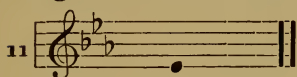
KEY OF C-SHARP, — signature, seven sharps, 1 is on the first line below.



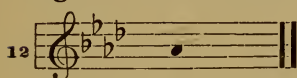
KEY OF F, — signature, one flat, 1 is in the first space.



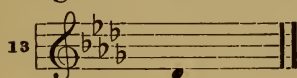
KEY OF B-FLAT, — signature, two flats, 1 is on the third line.



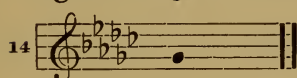
KEY OF E-FLAT, — signature, three flats, 1 is on the first line.



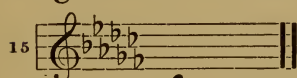
KEY OF A-FLAT, — signature, four flats, 1 is in the second space.



KEY OF D-FLAT, — signature, five flats, 1 is on the first space below.



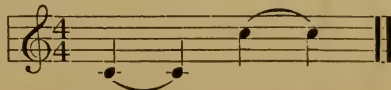
KEY OF G-FLAT, — signature, six flats, 1 is on the second line.



KEY OF C-FLAT, — signature, seven flats, 1 is on the first line below.

21

THE TIE, — a curved line joining two notes of the *same* pitch:



It indicates that the second note over or under the tie is not to be repeated but *sustained*, joined to the first.

22

(.)

THE DOT, — placed after a note lengthens it one-half; thus, the dot after a half note takes the place of a *quarter note tied*, $\text{♩} \cdot = \text{♩} \text{---} \text{♩}$

The dot after a quarter note takes the place of an *eighth note tied*, $\text{♩} \cdot = \text{♩} \text{---} \text{♩}$

A second dot has one-half the value of the first dot as:

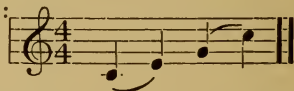
$$\begin{array}{l} \text{♩} \cdot \cdot = \text{♩} \text{---} \text{♩} \text{---} \text{♩} \\ \text{or:} \quad \text{♩} \cdot \cdot = \text{♩} \text{---} \text{♩} \text{---} \text{♩} \end{array}$$

23



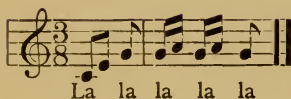
STACCATO, — A dot placed over or under a note means that it is to be *short, crisp, disconnected*.

THE SLUR, — a curved line joining two or more notes of *different* pitch:



It indicates that the notes so joined are to be sung to one syllable.

24



BOUND NOTES should be sung to one syllable.

25



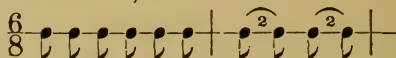
TRIPLET, — three notes sung in the time of two of the same denomination.

A triplet may consist partly of rests as: $\text{♩} \text{---} \text{♩} \text{---} \text{♩}$

26



DOUBLET, — two notes sung in the time of three of the same denomination, — as:



27

D.C.

DA CAPO, — from the beginning.

28



BRACES, — Signs joining two or more staves. Two staves so joined are sometimes called a Brace.

GLOSSARY.


—◆—

NOTE.—The raised comma (') signifies a strongly trilled "r." The point (·) denotes accent on the preceding syllable. If there are two points in a word, the second is the stronger. **a** (aa) as in *father*, **o** (oa) as in *road*.—ALEXANDER J. ELLIS.

A (aa), at, for, in, with.

A cappella (aa kappel'laa), in the church style.

Accelerando (atchel'air'an'doa), more and more quickly.

Acciatura (at'chiak'katoor'a), a short *ap-poggiatura* (crushing note). 

Accidental, a chromatic note,—a name sometimes used for all sharps and flats not in the original key.

Adagio (adaa'jioa) very slow (leisurely).


Ad libitum (aad leeb'itum), at the pleasure of the performer.

Agitato (aj'itaa'toa), with agitation.





Al, to, as far as.


Al fine (fee'nal), to the end.



Alla (al'laa), like, in the manner or style of.

Alla breve (al'aa brev'ai), a quick species of common time, the time signature of which is the sign  (*divided C*).

NOTE.—In former times *triple time* was called *perfect time*, and was signified by a circle, **O**, as the symbol of perfectness; and *common time*, as

imperfect time, was signified by a semicircle, **C**. The circle, as indicative of triple time, is obsolete. The semicircle has assumed the form of , which is the signature for *quadruple time*, i.e., *Simple Common Time* with four beats in a measure. The term *breve* was the name formerly given to our present *double whole note* = ; our *whole note* = , was then called *semibreve*; and our *half-note* = , *minim*. *Breve measure*, indicated by **C**

or , is but

little used in the present day, and, since it is quadruple, is more frequently divided into *duple* measures and appropriately indicated by . This is termed **Alla Breve Time**, which has but *one accent* in the measure, being *duple time*, while the **C** time, or *breve measure*, has two accents, being *quadruple time*. Usually, moreover,  time is more rapid in pace than **C** time.

Allegretto (allegr'ait'toa), diminutive of *Allegro*. Not so quick as *Allegro*.

Allegro (alleg'r'oa), quick, lively (gay, merry).

Alto-Tenor, the lowest unchanged boy-voice.


Andante (ahn'dahn'tay), rather slowly (going, walking).

Andantino (ahn'dahntee'noa), diminutive of *Andante*, literally means *less* going. Frequently used, however, to signify *less* slowly (than *Andante*).

Animato (ahn'e'maa'toa), with animation.

A piacere (aa pyaachai'r'ai), at pleasure in regard to time.

A poco (aa po'koa), by degrees, gradually.

Appoggiatura (appod'jiaatoo'r'a), a *leaning* or grace note placed before a principal note. It usually takes half the length of the note immediately following it. 

Assai (assaa'i), very.

A tempo, in time.

Bass staff, the staff bearing the *F* Clef.

Ben, well.

Calando (kalan'doa), becoming softer and softer by degrees (falling away).

Canon, *strict imitation* of one part by another, throughout an entire passage, is termed *Canonical Imitation*; and a composition in which such imitation is maintained throughout is termed a *Canon* (that which is set, a rule).

Cantabile (kantab'ilai), in a smooth, melodious, graceful, singing style.

Canzonet, a song of a flowing character.

Catch (see *Round*).

Choral, a German hymn tune.

Chromatic, a sharp, double-sharp, flat, double-flat, or natural occurring in a composition as *accidental*, i.e., not essential to the *key* (see *Accidental*).

Coda, an additional close to a composition.

Comodo (ko'modoa), with composure, quietly.

Con (koan), with.


Con anima (koan an'ima), with soul, with fervor.

Con espressione (koan es'pr'esseeoa'nai), with expression.

Con grazia (koan gr'aa'tsiaa), in a graceful, flowing style.


Con moto (koan mo'toa), with impulse, almost with agitation.

Con spirito (koan spee'r'itoa), with spirit, animation.

Crescendo, (kr'aishen'doa), becoming louder; also expressed by the sign .

D. C., Da capo (daa kaa'poa), from the beginning.

D. S., Dal segno (sai'nyoa), from the sign S ; **Dal** (daal), from the.

Decrescendo (dai'kr'aishen'doa), a gradual decrease of tone; also expressed by the sign .

Degrees, progressive steps in the scale.

Diatonic, means literally "through the tones," and refers to a step-wise succession of tones up or down the Major or Minor Scale.

Dim., Diminuendo (de'mee'nooen'doa), diminishing the force.

Divoto, devotionally.

Dolce (doal'chai), softly, sweetly.

Dominant, fifth degree of the scale.

E (ai), and.

Espressione, expression.

Espr., **Espressivo** (es'pr'essee'voa), with expression, with feeling.

f, **Forte** (for'tai), loud.

ff, **Fortissimo** (for'tee'simoa), very loud.

fff, as loud as possible.

Fieramente (feer'aa'men'tai), with vehemence.

Fine (fee'nai), the end.

Folksong, a popular or people's song.

fp, **Forte-piano**, loud, then soft immediately.

fz, **Forzando** (for'tsan'do), with special emphasis; also indicated by > or ^, called a stress, emphasis, or explosive.

Giocoso (jokoa'soa), humorously, with sportiveness.

Giusto (joo'stoa), in just and exact time, *tempo giusto*.

Grave (gr'aa'vai), a very slow and solemn movement.

Grazia (gr'aa'tsiaa), grace, flowing style.

Grazioso (gr'aa'tsioa'soa), gracefully.

In tempo, in time (see *A tempo*).

Key, a scale may be founded on any tone of absolute pitch, and it is said to be in the key of that tone which begins the scale series.

Key-note, the initial tone of a scale and governing tone of a melody.

Key signature, the number of sharps or flats at the beginning of a composition.

Lamentabile (laa'mentab'ilai), mournfully.

Larghetto (laar'gai'toa), less slow than *Largo*.

Largo (laar'goa), in a large, broad, slow, or solemn style.

Leading tone, seventh degree of the scale.



Legato (laigaa'toa), in a smooth, connected manner.

Leggiero (led'jier'oa), with lightness.

Lento (len'toa), in slow time.

Lib., **Libitum** (see *Ad libitum*).

M.m., Maelzel's metronome, an instrument to indicate the precise movement of a composition.

M.M.  = 60. When the regulator on the pendulum is placed opposite the number 60 on the dial of the metronome, each swing or beat of the pendulum indicates the length or duration of a quarter-note () or sixty quarter-notes in a minute.

mf, **Mezzo forte** (med'dzoa for'tai), half or rather loud.

mp, **Mezzo piano**, half or rather soft.

Ma (maa), but.

Maestoso (maa'aistoa'soa), with majesty, grandeur.

Marcato (maar'kaa'toa), marked; in an emphatic style.

Marcia (maar'tshiaa), march.

Marziale (maar'dseeaa'lai), martial.

Mediant, third degree of the scale.

Meno (mai'noa), less.

Moderato (mod'air'aa'toa), with a moderate degree of quickness.

Modulation, passing from one key to another.

Molto, di molto, very, extremely.

Morendo (mor'en'doa), dying away.

Mosso, motion. **Piu mosso**, faster.

Moto, or **Con moto**, with impulse, agitation.

Non tanto, not too much.

Non troppo (tr'op'poa), not too much.

Patetico, pathetically.

Penseroso, pensively.

p, Piano (pyaa'noa), soft.

pp, Pianissimo (pyaanees'simoa), very soft.

ppp, soft as possible.

Pitch-names, the first seven letters of the alphabet (a, b, c, d, e, f, g) with or without the *affix*, — *sharp* or *flat*.

Più (pyeu), more.

Poco, a little.

Portamento (por'tamen'toa), gliding from note to note.

Prestissimo (pr'estees'si'moa), exceedingly quick.

Presto (pr'es'toa), very quickly.

Quasi (kooaa'zee), as if, like.

Rall., Rallentando (r'al'lentan'doa), more and more slowly.

Recit., Recitative, in declamatory style.

Refrain, a sentence occurring at the conclusion of a song at each repetition.

Relative Minor Scale, or Key, a Minor Scale, or Key, based upon the sub-mediant, or sixth degree, of the Major Scale.

Religioso (r'ailee'jioa'sa), in a devotional manner.

rfz, Rinforzato, Rinforzando (r'in'for'tsan'doa), reinforcing the tone.

Rit., Ritard., abbreviation of the word **Ritardando** (r'ee'taar'dan'doa), a gradual lessening of speed.

Riten., Ritenuto (r'ee'tenoo'toa), slackening the time. The effect differs from *Ritardando* by being done at once, while the other is effected by degrees.

Round, a species of Canon (see *Canon*) for two or more equal voices, each voice singing the melody from the beginning to the end over and over, or *round* and *round*. Such a composition, when set to words of some jocose meaning, by a *play upon words*, is termed a *Catch*.

Scale-names, numerals applied to the degrees of the scale, as: 1, 2, 3, 4, 5, 6, 7, 8 in the diatonic series; #1 (sharp-one), #2 (sharp-two), etc., b7 (flat-seven), b6 (flat-six), etc., in the chromatic series.

sf, Sforzando (sfor'tsan'doa), special emphasis (see *fz* or *Forzando*).

Segno (sai'nyoa), a sign. S :

Semi-, half.

Sempre (sem'pr'ai), always.

Sentimento, in a sentimental manner.

Senza (sain'tsaa), without.

Smorz., Smorzando (smorz'tsan'doa), smotheringly; equivalent to *Diminuendo*.

Solfeggio (solfed'jioa), a vocal exercise to be sung to the syllables *Do, Re, Mi*, etc.

Soli, plural of *Solo*.

Solo, for one voice.

Solmization, singing by syllable.

Sostenuto (soastenuo'toa), in a sustained manner.

Sotto voce (soat'toa vo'chai), with subdued (under) tone.

Spirito (spee'r'itoa), spirit, animation.

Staccato (stakkaa'toa), detached.

Stent., Stentando (staintan'doa), holding back the time, and in a somewhat heavy, labored manner.

String., Stringendo (str'injen'doa), urging on the speed.

Sub-dominant, fourth degree of the scale.

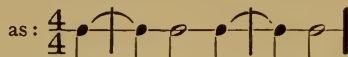
Sub-median, sixth degree of the scale.

Sub-tonic (see *Leading Tone*).

Supertonic, second degree of the scale.

Syllables, a series of monosyllables used in solmization, as applied to the seven degrees of the Major Scales, as: *Do* (doh), *Re* (ray), *Mi* (mee), *Fa* (fah), *Sol* (sole), *La* (lah), *Si* (see); and also to the sharped and flatted degrees. (For chromatic syllables, see p. 31, Third Reader.)

Syncopation, changing position of the accent,



Tempo (tem'poa), time. **A tempo**, in time.

Tempo giusto (joo'stoa), in just and exact time.

Tempo primo (pr'ee'moa), first time, *i.e.*, return to the original time.

Ten., Tenuto (tenoo'toa), held on, the tone sustained for its full time.

Time signature, the numerals placed after the key signature signifying the kind and variety of measure, as: $\frac{2}{4}$, $\frac{3}{4}$, etc.

Tone (see p. 290).

Tonic, first degree of the scale.

Tonic Minor Scale, or **Key**, a Minor Scale, or Key, based upon the same Tonic as the Major, as: C Minor and C Major.

Tranquillo (tr'ankooeel'loa), tranquilly.

Transition, extraneous modulation.

Transposition, raising or lowering the pitch of a composition.

Treble staff, the staff bearing the *G* Clef.

tr., Trill, rapid alternation of two adjacent notes.

Tropo (tr'op'poa), too much.

Tutti (toot'tee), all.

Un (oon), a; as **Un poco** (oon po'koa), a little.

Vivace (veevaa'chai), in a lively manner.

Voce (voa'chai), the voice.

Voci (voa'chee), voices.

DIAGRAM, SHOWING KEY RELATIONSHIP.

